

# A JUNIOR COURSE OF ENGLISH GRAMMAR AND COMPOSITION

PART I

17-5

MARSH AND GOODMAN

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# A JUNIOR COURSE OF ENGLISH GRAMMAR AND COMPOSITION PART I

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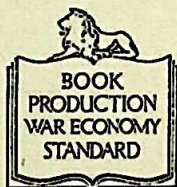
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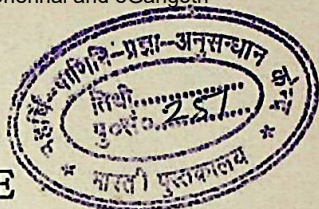
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## PREFACE

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**GENERAL AIM AND SCOPE.**—This work contains a graduated and systematic course of lessons in grammar and composition taken in combination. It is divided into two parts, intended for use in the first two years of a four years' course in Secondary Schools, or for the two final years of the course of work in Primary Schools. Part I is for pupils of 12–13 years, and Part II for those of 13–14, some preliminary books, such as Marsh's *First Book of Literary Reading and Composition*, being recommended for the preparatory year, for pupils aged from 11 to 12.

Our first volume consists of 38 lessons, each intended to provide material for one week's work.

**GRAMMAR.**—We have kept in mind a two-fold aim: to train the pupils to speak and write their own language correctly, and to prepare the ground for similar work in other languages. Our grammar is therefore one of *function* rather than of form. It is also, in the main, *pure* grammar, applicable to any language; but we have not neglected features, such as the inflexions of verbs and pronouns, which are peculiar to our mother tongue. Attention is focussed from the beginning on the work done by the word in the sentence, and later, on the work done by phrase and clause; and therefore analysis followed by simple parsing, on the broad lines of function, is the basis of the teaching.

The general method of our lessons is concentric. Analysis of the simple sentence, and a simple treatment of the parts of speech, are covered in the first half of Part I, and amplified in the second half. Part II deals in a similar manner with the compound and complex sentence. The two years' course is so framed as to enable a pupil starting without any knowledge of grammar to cover all the essentials in that time.

The sentences at the head of each lesson are for black-board use, and the pupils should be led to draw from these the desired conclusions. Our own explanations should be regarded as supplementary to their process of reasoning. The grammatical exercises should be mainly oral, but some written analysis should be done each week.

COMPOSITION.—The aim of the composition lessons and exercises is to develop a method of training the pupil to express his thoughts freely and clearly on any subject for which he possesses the material.

Each of our lessons includes a series of exercises in composition, closely connected with the grammar. These exercises are graduated in difficulty and progressive in character, and we hope that they will provide copious oral practice in free expression. Each set leads up to some form of continuous written composition, ranging from reproduction, dialogue, letter-writing, simple description and narrative in Part I, to complex description, imaginative work, and short essays in Part II.

In selecting subjects for written composition, we have been careful to keep within the range of the experience or the imagination of the pupils, and to suggest only such subjects as they are likely to find interesting. A wide range has been given in order to provide ample material for personal preference. It is not intended that all of them should be attempted by every pupil.



## PREFACE

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The essay-outlines, which are given in all cases, are intended as suggestions. The subjects should invariably be discussed in class, and each pupil should be free to develop them on his own lines.

Occasional lessons in easy verse composition have been included, for this exercise is almost as useful in English as it is in Latin or Greek, and for similar reasons.

Hints and exercises on punctuation are given where they seem appropriate.

A few lessons involving the examination of models of descriptive prose have been included, in the hope that they may prove suggestive to teachers for further treatment on similar lines.

We hope that these books will be found of practical use, and we shall welcome any suggestions for their improvement.

L. M.

G. N. G.







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# GRAMMAR AND COMPOSITION—PART I

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## Lesson 1

### THE SIMPLE SENTENCE

1. The woman walked.
2. The fox's tail has a white tip.
3. From that day to this, the tip of the fox's tail has been as white as cream.

I. SUBJECT AND PREDICATE. Let us examine the first of the three groups of words above. We notice that it does two things:

- (1) It mentions *the woman*;
- (2) It tells something about her, namely, that she *walked*.

As *the woman* is the subject of conversation, we may conveniently call this part of the group of words the Subject. The word *walked* we will call the Predicate, which means *something said about a subject*. It comes from a Latin word having this meaning.

II. THE SIMPLE SENTENCE. Another thing that we may notice about the same group of words is that

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 it makes *sense*. It might have read, *the woman early*, or *quickly the woman*. Obviously it would not then have made *sense*. It also expresses a *thought*. We call it a **Sentence**, which means a *thought*, for the word *sentence* is derived from a Latin word having this meaning. Because our sentence expresses one simple thought, and not several thoughts joined together, we call it a **Simple Sentence**.

III. THE TWO PARTS OF THE SENTENCE. No matter how long a simple sentence may be, it can always be divided into two parts:

- (1) Subject, the person or thing mentioned.
- (2) Predicate, what is said about the subject.

Let us apply these ideas to the second sentence. What are we talking about? What do we say about it? What is the Subject of this sentence? What is the Predicate?

We will next examine the third sentence. What are the two parts of this sentence? The group of words, *from that day to this*, presents some difficulty. Does it belong to the Subject or to the Predicate? We must ask ourselves the question: Does it tell us about *the tip of the fox's tail*, or about *has been as white as cream*? We see that it tells us about the latter, for it explains how long it *has been as white as cream*. The Subject of the sentence is therefore *the tip of the fox's tail*, and the Predicate, *has been as white as cream from that day to this*.

IV. PUNCTUATION. We use various marks of punctuation in order that we may understand the more clearly and readily what is printed or written. The most necessary mark is the full stop (.), which we place at the end of a sentence. A sentence begins with a capital letter.





EXERCISES IN GRAMMAR

I. *Divide the following sentences into Subject and Predicate:*

(1) The old woman lived in a wood. (2) The woman sought for a boy. (3) The sheep strayed over the neighbouring fields. (4) A fox met her on her way home. (5) His voice was rough and harsh. (6) The flock of sheep would be frightened by such a voice. (7) The crafty animal made a soft and gentle sound. (8) A bear came out of the wood. (9) The dish of cream struck the tip of the fox's tail. (10) There stood the fox.

II. *Give the Subject and Predicate of the following sentences:*

(1) The snow-man stood in the garden all alone. (2) He had grown up that day amid the joyous shouts of boys and girls. (3) The keen frost made his heart glad. (4) In the housekeeper's room stood the most beautiful stove in the world. (5) In the morning, the window of the room was covered with ice-flowers. (6) The snow-man wished for a thaw. (7) All too soon for him, his wish was granted. (8) With warmer weather, the snow-man grew thinner and thinner. (9) One morning he broke down altogether. (10) A broomstick was left sticking up from the ground. (11) Hanging on the stick was a stove-shovel.

EXERCISES IN COMPOSITION

I. *Supply suitable Predicates to the following Subjects:*

(1) The old woman —. (2) The crafty fox —. (3) The snow-man —. (4) The keen frost —. (5) My umbrella —. (6) The weary ploughman —. (7) The sheep and the lambs —. (8) A bear from the wood —. (9) A submarine of the latest class —. (10) St. Paul's Cathedral —. (11) The letter, held in the flame of a candle, —. (12) The motor-car, a complete wreck, —.

## II. *Supply suitable Subjects to the following Predicates:*

(1) — sounded rough and harsh. (2) — has been white as cream to this day. (3) In the housekeeper's room stood —. (4) — grew thinner and thinner. (5) — arrested the thief. (6) — glittered in the sunshine. (7) — burst into flames. (8) — could be seen far off in the sky. (9) — fought desperately. (10) So then — returned to his palace.

III. *Write a sentence about the following.* Remember to begin your sentence with a capital letter, and to place a full stop at the end.

(1) The summer holidays. (2) The beach. (3) Woods in autumn. (4) A rainbow. (5) A picnic. (6) Morning mists. (7) The pond in the park. (8) The harvest. (9) Football. (10) A bunch of flowers.

IV. *Read twice the following story, and then write it out in your own words.* You may add freely to the story any ideas of your own, which you think will improve it.

### WHY THE FOX'S TAIL HAS A WHITE TIP

There was once an old woman who had a flock of sheep. They needed much care and attention, so the old woman made up her mind to seek help. At first she looked for a boy to tend her flock, but though she searched over hill and dale, she could not find a boy anywhere. One day, as she was tramping wearily homeward, she met a fox. He asked her what she was seeking, and the old woman told him that she was looking for a boy to tend her sheep. "Will you have me?" asked the fox, "I am very fond of sheep." "Let me hear your voice," said the old woman. So the fox made a soft and gentle sound with his voice. "That is good," said the old woman, "my sheep will not be frightened by your voice." So the fox was given the task of looking after the flock. No sooner had he begun his work than, every day, one of the sheep was missing, and the old woman would say: "Mr. Fox, where is my sheep?" "Alas!" the fox would reply, "the bear came out of the wood, and he has eaten it." The old woman



was sorry to lose her sheep, but she thought that the fox would be even more sorry. One day she took him out a dish of cream to the field. There she found the wicked fox busily engaged in eating a sheep. When he saw the old woman, he started to run away. "You cruel, cruel fox!" she cried, and in her anger she threw the dish of cream at him. It struck the tip of his tail, and from that day to this, the tip of the fox's tail has been as white as cream.

## Lesson 2

### KINDS OF SIMPLE SENTENCE

1. Perseus slew the Gorgon.
2. How did Mercury help him?
3. Read the story in Hawthorne's "Wonder Book".

I. STATEMENTS. What is the subject of sentence 1? What is the predicate? As something is said or stated about *Perseus*, we will call this kind of sentence a Statement.

II. QUESTIONS. What is the subject of sentence 2? In this case, nothing is stated about the subject, but a *question* is asked about it.

III. COMMANDS. Can you find a subject in sentence 3? This sentence does not make a statement, nor does it ask a question. It tells you to do something; we will therefore call it a Command. It has no subject, because I am speaking to *you*, and therefore have no need to mention you by name. We will say that the subject is *you* (*understood*).

IV. PUNCTUATION. A mark of interrogation (?) is always placed at the end of a question. The word following a mark of interrogation always begins with a capital letter.

## EXERCISES IN GRAMMAR

I. *Pick out the statements, questions, and commands in the following sentences:*

(1) Mercury whispered to Perseus. (2) "Now is your time to do the deed." (3) "Be quick." (4) "At which shall I strike?" (5) "They all three look alike." (6) "The Gorgon stirring in her sleep is Medusa." (7) "Do not look at her." (8) "How can I strike at her without looking?" (9) "Look at her reflection in the bright mirror of your shield." (10) The sharp sword fell like a lightning flash. (11) "Make haste and put the head in your wallet." (12) "Your task is done."

✓ II. *Divide the above sentences into Subject and Predicate.* We call this *analysis*, which means separating the different parts of which a thing is composed.

## EXERCISES IN COMPOSITION

I. *Ask questions to which the following statements are answers:*

(1) A farmer was on the point of death. (2) He wished to show his sons the way to success in farming. (3) He told them that they would find in the vineyard all he had to leave them. (4) The sons supposed that he referred to some hidden treasure. (5) As soon as their father was dead, they set to work with their spades and ploughs and every implement that was at hand. (6) They turned over the soil again and again. (7) They found no treasure. (8) The vines were strengthened and improved by the thorough tillage. (9) They yielded a finer vintage than they had ever yielded before. (10) Industry is in itself a treasure.

II. *Insert capital letters, full stops, and marks of interrogation where necessary in the following passage:*

one cold night an arab was seated in his tent his camel suddenly pushed open the flap and looked in "master," said he, "it is very cold outside, may I put my head inside



the tent to shield it from the wind" "by all means," said the kindly arab so the camel thrust his neck and head inside the tent what do you think happened next

*III. Read the following story twice, and then write it out as if you were the owner of the ass:*

A certain man who kept an ass, hearing that salt was to be had cheap at the sea-side, drove down his ass thither to buy some. Having placed a heavy load upon the animal, he was driving him home, when, as they were passing a slippery ledge of rock, the ass fell into the stream below. The water caused the salt to melt, and the ass, relieved of his burden, gained the bank with ease, and pursued his journey onward, light in body and spirit.

Soon afterwards, the man set off again for the sea-shore for some more salt, and loaded the ass yet more heavily than before. On their return, as they crossed the stream into which he had formerly fallen, the ass felt down on purpose, and by the dissolving of the salt, was again released from his load.

The man, provoked at the loss, and thinking how he might cure the animal of this trick, on his next journey from the coast, loaded the ass with sponges. When they arrived at the same stream as before, the ass was at his old tricks again, and rolled himself into the water; but the sponges becoming thoroughly wet, he found to his cost, as he proceeded homewards, that instead of lightening his burden, he had more than doubled its weight.

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### Lesson 3

## STORY-OUTLINE

I. PARTS OF A STORY. Most stories can be divided into three parts:

1. Introduction. Here we have any explanation which may be necessary for the proper understanding of the story. The scene of the story is perhaps in-

icated, and we are introduced to the people who take part in it.

2. **The Story.** In this part all the events are narrated in their right order, so that the story may be clearly understood. It should never be necessary for the writer to go back to explain anything. The various events should follow one upon another in such a way that the interest gradually increases.

3. **The Conclusion.** This is the part of the story to which all the events have been leading. In some cases it contains a surprise, as in the tale given below. The conclusion will of course vary with the kind of story, but it should always make the reader feel that the story is complete.

## II. A STORY IN FULL.

### THE LION, THE BEAR, AND THE FOX

A Lion and a Bear lived together in friendly fashion at the foot of a high mountain. One day the Bear suggested that they should go for a walk together on the mountain-side, in order to search for food. They set off, and by chance came upon the carcass of a small deer. They were both very hungry, and the deer was a very small one. The Lion said that he had seen the carcass first, and therefore it was his. The Bear claimed that it was he who had suggested their walk, and therefore the find should be his. The argument soon led to a quarrel, and the quarrel to a fight. The two animals bit and clawed one another, until both of them, half-blinded and half-dead, lay panting on the ground, without strength to touch the prize which lay between them.

At that moment a Fox came by, and, seeing the helpless condition of the two combatants, he stepped between them and carried off the booty.

"Poor creatures that we are," said they, "who have been exhausting all our strength, and harming one another, merely to give a rogue a dinner."

III. **PUNCTUATION.** Quotation Marks or Inverted Commas (" ") are used to enclose the exact words



## STORY-OUTLINE

used by speakers, as you will see in the last paragraph of the story.

Notice that a *comma* (,) is used before and after words inserted in the middle of a quotation. An example of this you will also see in the last paragraph of the story.

**IV. AN OUTLINE OF THE STORY.** The foregoing story may be represented by the following outline:

1. **Introduction.** (a) A Lion and a Bear live together. (b) The Bear suggests a walk in search of food.
2. **The Story.** (a) They find the carcass of a small deer. (b) They quarrel over it. (c) They fight until both are utterly exhausted. (d) A Fox makes off with the booty.
3. **Conclusion.** The two combatants realize how foolish they have been.

## EXERCISES IN COMPOSITION

**I. Tell the story in class, following the above outline.** The latter gives only the bare facts. You have to supply the details. You need not necessarily reproduce the details which are given in the full story. You may supply any details which seem to you to be suitable and interesting. It is the skilful use of detail which gives interest to a story.

**II. Tell the story from the point of view of any of the following:** (a) the Lion, (b) the Bear, (c) the Fox.

**III. Write out the following passage, inserting full stops, commas, interrogation marks, and quotation marks:**

Where are you going asked the Lion one morning i am going hunting said the Bear i have had nothing to eat for two days let me go with you said the Lion i think i know where we can find food very well said the Bear which way shall we go let us go on the mountain-side said the Lion

**IV. Write out the story from any of the points of**

view mentioned in *Exercise II*. You may make use of the outline given in Section IV of the lesson, but do not refer to the full story.

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## Lesson 4

# THE SUBJECT-WORD

## NOUNS AND PRONOUNS

1. The long white road winds up the hill.
2. London lies beyond the forest.
3. Dick carries his bundle on his shoulder.
4. His courage increases with every step.
5. He whistles merrily.

I. THE SUBJECT-WORD. What is the subject of sentence 1? Is there any one word which *names* the thing mentioned? The word *road*. We will call this the Subject-word. You will see that it is the *name* of something. Can you find another name in the sentence?

What is the subject of sentence 2? As this is the only word in the subject, it must be the Subject-word. It is the *name* of a place. You will find another name in this sentence.

What is the subject of sentence 3? Is it the subject-word also? It is the *name* of a boy. There are two other names here.

II. NOUNS. You will understand that names are very necessary. If we had to say *the place of many trees* instead of *the forest*, or *the thing upon which we walk* instead of *the road*, our statements would be very long. We will call these names of things Nouns. The word comes from a Latin word meaning *a name*.

III. THE COMMON NOUN. If I say *the road*, do



you know which road I mean? No, because there are many roads. The same thing is true of *forest, hill, bundle, shoulder*. We call this kind of noun a **Common Noun**, because it names a thing which is *common*, or frequently found.

IV. **PROPER NOUNS.** On the other hand, *London* cannot be a common noun, because it is the name of a particular place. *Dick* cannot be a common noun, because it names a particular boy. If we meant any-one, we should have used the name *boy* instead of *Dick*. Such nouns we call **Proper Nouns**, because *proper* means belonging to one place or person.

V. **THE ABSTRACT NOUN.** Let us now look at sentence 4. What is the subject? What do we mean by *courage*? Is it something that you can see or touch, like *Dick*, or his bundle? It is the name of something, and therefore a noun, but as we can neither see nor touch it, we call it an **Abstract Noun**.

VI. **THE PRONOUN.** What is the subject of sentence 5? Is it the name of something or someone? *He* means *Dick*. We say *he* to avoid repeating the name *Dick*. But *he* itself is not a name, because if *Dick* had not been mentioned in sentence 3, you would not know who *he* was.

As the word stands *for* or *instead of* a noun, we will call it a **Pronoun** (*pro* = for, on behalf of).

## EXERCISES IN GRAMMAR

I. *Pick out the nouns in the following passage, and say of what kind each one is (proper, common, or abstract):*

### THE MERCHANT OF VENICE

Shylock, the Jew, lived at Venice; he was a usurer, who had amassed an immense fortune by lending money at great interest to Christian merchants. Shylock, being a hard-hearted man, exacted the payment of the money he

lent with such severity that he was much disliked by all good men, and particularly by Antonio, a young merchant of Venice; and Shylock as much hated Antonio, because he used to lend money to people in distress, and would never take any interest for the money he lent; therefore there was great enmity between this covetous Jew and the generous merchant Antonio. Whenever Antonio met Shylock on the Rialto (or Exchange), he used to reproach him with his usuries and hard dealings, which the Jew would bear with seeming patience, while he secretly meditated revenge.

LAMB, *Tales from Shakespeare*.

You will have noticed that every proper noun begins with a *capital letter*.

II. *Analyse the following sentences, pick out the subject-word in each, and say what kind of noun it is:*

(1) The little yellow god had a green eye. (2) Honesty is the best policy. (3) William Pitt was a great statesman. (4) On the thatched roof of the cottage sat three white pigeons. (5) Charity covers a multitude of sins. (6) The Brent flows into the Thames at Brentford. (7) It is a muddy stream. (8) In football cleverness is more important than speed. (9) Robert Clive founded the British Empire in India. (10) He won the battle of Plassey.

If the above analysis is written out, the subject-word should be underlined.

### Example of Written Analysis

Subject.	Predicate.
The long white <u>road</u>	winds up the hill.
<u>London</u>	lies beyond the forest.



## EXERCISES IN COMPOSITION

I. Give nouns representing the names of ten things which you may see: (1) in your classroom, (2) in the playground, (3) in your garden or park, (4) in the main street of your town.

II. Construct sentences with the following nouns as subject-words:

England, river, snowflakes, frogs, farmer, market, waves, rocks, shells, children, train, omnibus, Edward, desert, steam.

III. Form abstract nouns from the following words, and use them as the subject-words of complete sentences:

Honest, active, merry, rough, weary, cruel, punish, succeed, imagine, appear.

IV. Construct passages containing all the nouns given in each of the following sections:

(1) Shylock, Jew, Venice. (2) Camel, animal, desert.  
(3) Mary, crumbs, birds, winter. (4) John, water, dog, shade, tree, clothes. (5) Thrush, nest, blossoms, bush, eggs.

V. Read the following passage, substituting pronouns for nouns where necessary, in order to prevent repetition:

The young prince went up to the restless horse. The prince took the bridle and turned the horse's head towards the sun. The prince did so because the prince had seen that the horse was afraid of its own black shadow. Then the prince stroked the horse, and patted the horse gently, and by and by the prince sprang quickly upon its back.

VI. Insert quotation marks and commas in the following, and also split the quotation into two parts:

*Example:* The Arab said the camel is a very useful animal.

"The camel," said the Arab, "is a very useful animal."

(1) The prince said it is a pity that we should lose such a fine horse because no man is brave enough to mount it. (2) The king said your words are bold but are you bold enough to mount the horse yourself? (3) He replied I could manage this horse better than others do. (4) The king said O my son look out a kingdom equal to and worthy of thyself for Macedonia is too little for thee.

VII. *Write a story from the following outline.* Use your imagination to expand the ideas provided in the outline; and give descriptions and conversations where they occur to you. The quotations in Exercise VI will be found useful.

1. *Introduction.* (a) Alexander the Great was the son of King Philip of Macedon. (b) When Alexander was a boy, he won a splendid horse named Bucephalus.

2. *The Story.* (a) A dealer brought the horse to Philip. (b) It was very wild, and threw everyone who tried to ride it. (c) Alexander said that he could ride the horse. (d) He turned the animal's face to the sun, for he saw that it was nervous of its shadow on the ground. (e) He then quickly mounted the horse and rode it successfully.

3. *Conclusion.* (a) King Philip was proud of his son, and praised him. (b) He gave the horse to the boy. (c) Alexander used to ride Bucephalus when he went to battle.

## Lesson 5

# THE PREDICATE-WORD

## VERBS

1. The boy broke a window.
2. Your book is on the table.
3. The girl has a pen.

I. THE PREDICATE-WORD. Let us examine the first sentence. What are the two parts of this



sentence? We will consider in particular the predicate. What does it tell us? It tells what the boy *did*—he *broke a window*. Is there any one word in this predicate which expresses in itself the action which was performed? You will no doubt say that *broke* is the one word which tells what the boy did. We may therefore call it the **Predicate-word**, for it is the *doing* or *happening* word, just as we saw in the last lesson that the subject-word of the sentence is the *naming* word.

II. VERBS. The predicate-word is the most important word in the sentence. You cannot have any sentence without one, but you can have a sentence which contains only a predicate-word; for example in commands, such as *Go, Run, Hurry*. Because the predicate-word is so important, we call it a **Verb**, from a Latin word *verbum*, which means *a word*. We thus indicate that it is *the* word of the sentence.

III. VERBS USUALLY EXPRESS ACTIONS. They tell us what was *done*. In the first sentence we might have said that the boy *broke* or *mended* or *cleaned* or *shut* the window. We should be mentioning a different *action* each time, and we should be using a different verb each time to express the action.

IV. SOME VERBS DO NOT EXPRESS ACTIONS. Now turn to sentence 2. What is the predicate of this sentence? What is the predicate-word? Does it tell what the book *does*? No. There are a few verbs which do not express actions. The verb *to be* is the most common of them. It occurs very frequently in every language, for example in French, where it is the first verb that you learn. In sentence 3 you will see another verb which does not express an action.

## EXERCISES IN GRAMMAR

I. *Pick out the verbs in the following passage:*

Then the quarter to ten struck, and the prayer-bell rang. In strides the Doctor. He walks up the middle, and takes his post by Warner, who begins calling over the names. The Doctor takes no notice of anything, but quietly turns over his book and finds the place, and then stands, cap in hand. He knows better than anyone when to look, and when to see nothing; to-night is singing-night. . . . Prayers are over, and Tom still stares open-mouthed after the Doctor's retiring figure, when he feels a pull at his sleeve, and turning round, sees East.

THOMAS HUGHES, *Tom Brown's School Days*.

II. *Analyse the following sentences, naming the subject-word and the verb. State the verbs which do not express actions:*

- (1) The cold wind blows. (2) The trees shed their leaves.  
 (3) It is autumn. (4) The leaves lie upon the ground.  
 (5) The gardener's boy has a broom. (6) With it he sweeps up the leaves. (7) They are carried to a corner of the garden. (8) Here the gardener makes a bonfire. (9) The bright flames shoot upwards. (10) At last nothing remains but a heap of ashes.

## Example of Written Analysis

Underline the verb, as well as the subject-word.

Subject.	Predicate.
The <u>boy</u>	<u>broke</u> a window.
Your <u>book</u>	<u>is</u> on the table.



## EXERCISES IN COMPOSITION

### I. Give as many verbs as you can which tell:

(1) What you do on your way to school, (2) what a grocer does in his shop, (3) what a porter does in a railway station, (4) what a farm-labourer does on a farm, (5) what a cook does in a kitchen.

### II. Form sentences with the following nouns and verbs:

(1) Butterfly, flit. (2) Bees, gather. (3) Violet, bloom.  
 (4) Dog, scamper. (5) Tiger, crouch. (6) Berries, ripen.  
 (7) King, ascend. (8) Lake, reflect. (9) Birds, twitter.  
 (10) Leaves, rustle.

III. In each of the following sentences insert a verb which will best express an action suitable to the person or thing named in the subject. As an example, notice the fitness of the verbs in the following: "The sun rose, scattering the fog, and making the hoar-frost *glitter* and *sparkle* as if everything were covered with diamond dust".

(1) The brook — over the stones. (2) I heard an owl — in the elm tree. (3) Clouds — over the sky. (4) A hare — over the field. (5) The woodcutter — one of the largest trees. (6) The east wind — about the house. (7) The dry wood — merrily in the fire. (8) The mother's face — with delight. (9) The snow — under our feet. (10) The boy — with wonder at the delightful scene.

### IV. Write a story from the following outline:

1. *Introduction.* (a) Tom loved to read tales about knights and heroes. (b) He wished that he had lived in days of old, so that he might have done great deeds.

2. *The Story.* (a) One day he was walking along a street at the quietest time of the day. (b) No one was to be seen except a nursemaid and a little girl. (c) A runaway horse came galloping towards him. (d) The little girl stepped into the road in the way of the horse. (e) Tom dashed out, and clinging to the horse's bridle, stopped the

animal just in time to save the child's life. (f) Unnoticed, he limped home, bruised and sore.

3. *Conclusion.* (a) He told his mother what had happened. (b) She praised her son and called him her little hero.

## Lesson 6

### PARAGRAPHS

*Read the following, which forms the beginning of a story:*

#### THE REAL PRINCESS

There was once a Prince who wished to marry a Princess; but then she must be a real Princess. He travelled all over the world in hopes of finding such a one; but there was always something wrong. Princesses he found in plenty; but he could not make up his mind that they were real Princesses, for now one thing, now another, seemed to him not quite right about them. At last he went back to his palace quite downcast, because he wished so much to have a real Princess for his wife, and he had not been able to find one.

One evening a fearful tempest arose. The thunder roared, the lightning flashed, and the rain came down in torrents. All at once there was a violent knocking at the door, and the old King, the Prince's father, went out himself to open it.

It was a Princess who was standing outside. What with the rain and the wind, she was in a sad state; the water trickled from her hair, and her clothes clung to her body. She said she was a real Princess.

HANS ANDERSEN.

I. PARAGRAPHS. You will notice that the extract which you have just read is divided into three parts. If you examine the sentences of the first part, you will see that they all tell us something about one main idea which forms the subject of that part. Can



you give a title to this idea? We might call it *The Prince's Search for a Real Princess*. All the sentences in the first part of the story tell us something about his search and its result.

Similarly we might give a title to the second part of the story. It might be called *The Storm*, for all the sentences in that part either describe the storm or tell us what happened while it was in progress. Perhaps you can suggest a heading for the third part.

Each of the parts we call a paragraph. We may say that Paragraphs are composed of sentences all of which tell us about the same idea. The first sentence of each paragraph should give the reader the clue to the leading idea or *topic* of that paragraph. We may call this sentence, the *topical* sentence.

Notice the position of the first word of each paragraph. We denote the beginning of a fresh paragraph by writing or printing the first word a little inward from the margin. This is called *indenting*.

II. COMPOSITION. So far, we have been dividing the story up into its parts, and finding a title for each part; but when we have to write a composition, that is to say, when we have to compose a story or a description or an account of something, we have to reverse the process. We *begin* by noting down the title of each of our main ideas. Then we note down under each title the various points which will tell our readers something about that idea. Finally, we work these points into sentences, and thus build up our paragraphs.

III. PUNCTUATION. THE COMMA. Read through the three paragraphs of the story once more, and notice where commas are used. As a general rule, commas are employed by a writer to show the reader where a slight pause is to be made, in order that the meaning may be quite clear. All writers, however, do not agree on the use of commas, but there are certain general rules which most of them observe.

We will examine these general rules, as occasion may serve, in the course of our lessons. One of them, which is illustrated in the passage you have just read, may be conveniently stated here:

The comma is most frequently employed to separate short sentences used together to form a combination of sentences. *Examples:*

(a) The thunder roared, the lightning flashed, and the rain came down in torrents.

(b) The water trickled from her hair, and her clothes clung to her body.

## EXERCISES IN COMPOSITION

I. *Compose a short paragraph on each of the following subjects.* Various members of the class should suggest the sentences to be included in each paragraph.

(1) The position of your school. (2) The last day of a summer holiday. (3) The beginning of a thunderstorm. (4) A rainbow. (5) The first day of term. (6) The passing of an express train. (7) Birds' nests. (8) An orchard in blossom. (9) A flower-seller. (10) The postman. (11) A railway train starting off on a journey.

II. *State the faults in the paragraphing of the following passage. Divide it into what you consider to be the correct paragraphs, and give a suitable title to each. State the topical sentence in each paragraph:*

The Sea King and his subjects live far out at sea, where the water is blue as the loveliest cornflower, and clear as the purest crystal, and where it is so deep that no cable can fathom it. Where the water is deepest stands the palace of the Sea King. Its walls are of coral, and its high, pointed windows are of amber, while its roof is made of mussel shells, which, as the billows pass over them, are continually opening and shutting. The Sea King who lived in this palace had been for many years a widower, and his old mother managed the household affairs for him. She was, on the whole, a sensible sort of old lady, although extremely proud of her high birth and station.

HANS ANDERSEN.



III. *Insert full stops, capital letters, quotation marks, and commas in the following passage:*

the geese sprang to their feet and began to beg pitifully for their lives the fox would hear nothing and said it is useless to beg for mercy for i will show you none at length one of them took heart and said if we poor geese must at once lose our young lives grant us this one mercy and permit us to say our prayers that we may not die in our sins afterwards we will all stand in a row and you can then pick out the fattest as you want us well said the fox that sounds a just and pious request you may say your prayers and I will wait until you have finished GRIMM.

IV. *Continue and complete the story, "The Real Princess", with which this lesson began, using the following outline, each section of which represents a paragraph:*

(1) The Queen-mother's plan to discover if she was a real Princess—three hard, dried peas put on bedstead—twenty mattresses and twenty feather-beds put over it. (2) Princess was asked next morning how she had slept—very badly—something hard in my bed. Hence it was plain that she must be a real Princess. (3) So the Prince made her his wife—peas put in museum—there they are still.

## Lesson 7

# TRANSITIVE AND INTRANSITIVE VERBS

1. Tom Brown opens his book.
2. The doctor sent the medicine.
3. Henry stands.

I. TWO MAIN CLASSES OF VERB. A. What is the subject of sentence 1? What is the predicate? What is the verb? If we stop at the verb, and say

*Tom Brown opens*, we do not make complete sense. In order to complete the sense we must know *what* he opens. The action expressed by the verb must pass over from the doer to something or somebody else. What word tells us the object to which the action passes?—The word *book*. We call the word *book* the Object of the sentence. Consider sentence 2 in the same way.

B. Give the subject and predicate of sentence 3. What is the verb? In this sentence it is not necessary to add any other words in order to complete the sense. The action expressed by the verb is quite complete in itself. We might say, of course, "Henry stands *by the window*", or "Henry stands *near the door*", but the words which we have added are not necessary to make complete sense. We can say he *laughs* or *runs* or *jumps* or *cries* or *walks*. All these verbs make good sense alone; they do not require objects, whereas verbs like *opens*, *shuts*, *throws*, *catches* do require objects.

II. TRANSITIVE AND INTRANSITIVE VERBS. We can therefore divide verbs into two main classes:

1. Those which require objects to make good sense. We will call them Transitive Verbs, for the word *transitive* means *passing over*, and you will remember that the action expressed by these verbs passes over to the object.

2. Those which make good sense alone. These we will call Intransitive Verbs, as the action does not pass over to an object.

*Note.*—We have in our language some verbs which are sometimes transitive and sometimes intransitive, according to their use. For example, the verb *grow*. It is transitive in the sentence *The gardener grows roses*, and intransitive in the sentence *The boy grows rapidly*.



## EXERCISES IN GRAMMAR

### I. *Pick out the objects in the following sentences:*

#### ULYSSES AND THE CYCLOPS

(1) Ulysses left his ship. (2) He took twelve men with him. (3) They entered the cave. (4) Ulysses had brought a present of Greek wine. (5) The Cyclops threw down a pile of firewood. (6) The crash deafened the Grecians. (7) They hid themselves. (8) Polyphemus drove his flock into the cave. (9) He closed the entrance with a stone. (10) Then he saw Ulysses' men.

### II. *Pick out the transitive and intransitive verbs in the following, and name the objects of the former:*

(1) Snow had fallen during the night. (2) Old Wardle led his party to the lake. (3) Mr. Weller swept the snow away. (4) Mr. Winkle was adjusting his skates. (5) At last he stood on his feet. (6) Sam pushed him along over the ice. (7) Mr. Bob Sawyer was cutting figures of eight. (8) Mr. Winkle struck wildly against him. (9) With a loud crash they both fell heavily down. (10) Bob Sawyer rose to his feet. (11) Mr. Winkle sat on the ice. (12) He made spasmodic efforts to smile.

### III. *Pick out the transitive and intransitive verbs in the following passage, and, as before, name the objects of the former:*

As in a mist he heard a twang; he glanced down. Denys, white and silent as death, was shooting up at the bear. The bear snarled at the twang, but crawled on. Again the crossbow twanged, and the next moment the bear was close upon Gerard, where he sat, with hair standing stiff on end, and eyes starting from their sockets, palsied. The bough rocked. The wounded monster was reeling; it clung, it stuck its sickles of claws deep into the wood; it toppled, its claws held firm, but its body rolled off, and the sudden shock to the branch shook Gerard forward on his stomach with his face upon one of the bear's straining paws. At this, by a convulsive effort, she

raised her head up, till he felt her hot fetid breath. The huge teeth snapped together loudly, close below him in the air, with a last effort of baffled hate. The ponderous carcass rent the claws out of the bough, then pounded the earth with a tremendous thump.

CHARLES READE, *The Cloister and the Hearth*.

#### IV. Analyse the sentences of Exercises I and II.

##### Example of Written Analysis

Subject.	Predicate.		
	Verb.	Object.	Rest of Predicate.
Tom <u>Brown</u>	opens	his book.	
<u>Snow</u>	had fallen		during the night.
Old <u>Wardle</u>	led	his party	to the lake.

#### EXERCISES IN COMPOSITION

##### I. Use the following verbs in complete sentences:

Lingered, took, pick, stop, kick, are, showing, escape, close, float.

##### II. Supply an object to the verbs in the following:

(1) The boy fastened —. (2) The carpenter fitted —.  
 (3) The robin saw —. (4) The Emperor read —. (5) I have never heard —.  
 (6) We may learn —. (7) Tom had chosen —. (8) They have received —. (9) The huge serpent opened —. (10) Hercules killed —.

##### III. Form sentences containing the following nouns and verbs used respectively as subject and predicate, and supply a suitable object:

(1) Cook, spoil. (2) Woodman, drop. (3) Mary, buy.



- (4) Sailor, tie. (5) Watch, began. (6) Shopkeeper, place.  
 (7) Team, gain. (8) Captain, order. (9) Alice, notice.  
 (10) President, had.

IV. *Form sentences in which the following verbs are used (1) as transitive verbs, (2) as intransitive verbs.*  
 Example: (1) The waves broke the back of the unfortunate vessel. (2) The waves broke on the rocky shore.

Ring, grow, move, roll, feed, spread, close, dash, starve, hide.

V. *Imagine that you are a silver watch. Write the story of your life.* We call such a story an "autobiography". You may use the following outline, each section of which represents a paragraph. There is no need, however, to keep to the suggestions of the outline, if you have other ideas which you prefer to develop.

1. *Manufacture in Switzerland.* Busy, humming workshop—packed up with many others—journey to England.

2. *Sale in Shop.* Unpacked—placed in shop window—bright and shining in silver case—bought by a gentleman as a present for his son (or daughter).

3. *A Birthday Present.* Placed in package on breakfast table—delight of boy or girl—shown to mother, &c.—how to wind it up.

4. *The Old Watch.* Became in time dented, bruised, neglected, and finally worn out—new watch given—old watch left forgotten and neglected in drawer—found one day by younger brother—taken to pieces to see how it worked.

*Alternatives. If you do not care for the subject suggested, you may write an autobiography, on the same lines, of either (1) a shilling, or (2) a pocket-knife.*

## Lesson 8

## THE COMPLEMENT

1. The leaves rustle.
2. The leaves cover the ground.
3. The leaves are brown.

I. TRANSITIVE AND INTRANSITIVE VERBS. Give the verb in sentence 1. What kind of verb is it, transitive or intransitive? From what you learnt in the last lesson, you will of course say that it is an **intransitive verb**.

What is the verb in sentence 2? Is this verb transitive or intransitive? It is **transitive**, because it does not make complete sense in itself. The action passes over to an object, *the ground*, in order to complete the sense.

II. COMPLETE AND INCOMPLETE VERBS. THE COMPLEMENT. Let us now examine the third sentence. The verb here is the word *are*. Does this verb make good sense alone? If we said *the leaves are*, should we make good sense? No. Then what is the function of the word *brown*? Is it the object? No; it cannot be the object, for the verb *are* does not express an action; it cannot therefore have an object. It is an incomplete intransitive verb. The function of the word *brown* is to complete the sense of the verb *are*. We will call it the **Complement**, a word which explains itself.

We might say that the leaves are *red*, or *green*, or *withered*, or *large*, or *dusty*. All these words are **Complements**.

The verb *to be* nearly always takes a complement, and there are several other verbs which do the same. Here are a few examples:



The apples *turn* red.  
The officer *became* a general.  
Henry *seems* unwell.

III. PUNCTUATION. THE COMMA. So far we have learnt (a) the general use of the comma, (b) its particular use in split quotations. We now come to another particular use. Whenever a person or thing is addressed, the word or words used to express the person or thing must be separated by commas from the rest of the sentence. For example:

1. "No doubt, young man, you think yourself very clever."
2. "I thank you, my dear friend, with all my heart."
3. "It would be a pity, Mary, if you were not to know your lesson."

## EXERCISES IN GRAMMAR

I. *Pick out the complements in the following:*

- (1) The sky was blue. (2) There were no clouds.
- (3) The sun became exceedingly hot. (4) Tom was very tired.
- (5) He fell fast asleep. (6) What was that noise?
- (7) A large fish was visible in the water. (8) Gradually the water became calm again. (9) Then all was still.

II. *Pick out the verbs and their complements in the following passage:*

Now the butter is hard to spread; and the rolls and toast are at their maximum; and the former look glorious as they issue smoking out of the flannel in which they come from the baker's; and people who come with single knocks at the door are pitied; and the voices of boys are loud in the street, sliding or throwing snowballs; and the dustman's bell sounds cold. Now sounds in general are dull, and smoke out of chimneys looks warm and rich, and birds are pitied, hopping about for crumbs, and the trees look wiry and cheerless, although they are still beautiful to imaginative eyes.

LEIGH HUNT.

III. *Analyse the sentences of Exercise I.*

## Example of Written Analysis

Subject.	Predicate.			
	Verb.	Complement.	Object.	Rest of Predicate.
The leaves	are	brown.		

## EXERCISES IN COMPOSITION

I. *Supply a complement in the following:*

- (1) My brother and I are —. (2) The gardener fell —.  
 (3) The dog will be —. (4) The young man became —.  
 (5) The poor girl looked —. (6) The cat seems —. (7)  
 The air feels —. (8) Henry is growing —. (9) The yacht  
 became —. (10) The two animals looked —.

II. *Take the subjects of the sentences in Exercise I, and use them in complete sentences with transitive verbs and objects.*III. *Supply incomplete intransitive verbs in the following. A different verb must be used in each sentence.*

- (1) We — partners in the venture. (2) Harry — very ill this morning. (3) My son — a sailor. (4) He — satisfied with his prospects. (5) The dog — intelligent. (6) Ireland — the Emerald Isle. (7) The weather soon — warmer. (8) John — a prefect. (9) The girl — red at her foolish error. (10) The poor animal — sick.

IV. *Punctuate the following passage, and supply capital letters where required:*

a soldier came marching along the road he had his knapsack on his back and a sword by his side for he had been to the wars and was now returning home on the road he met an old witch

good evening soldier said she what a bright sword you



have you are the right sort of soldier and you shall have as much money as you can wish

thank you old witch said the soldier

do you see that large tree said she it is quite hollow climb to the top and you will find a hole large enough for you to creep through

*V. Write sentences which express the following emotions, but do not use the actual words given.*

Example: *Pleasure.* I greatly enjoyed my summer holidays or My parents were much gratified by my success.

- (1) Sorrow. (2) Surprise. (3) Fear. (4) Grief. (5) Disappointment. (6) Happiness. (7) Pride. (8) Anger. (9) Contempt. (10) Excitement.

*VI. Imagine that a strange dog has chased your cat up a tree in your garden. Write a dialogue between the two.* The cat makes fun of the dog, who cannot reach her in spite of all his efforts. At length the mistress of the house comes and drives away the dog. The cat has the last word, as the dog bolts out of the garden gate.

Do not aim so much at writing a *long* dialogue as at producing a *good* one, with well formed and melodious sentences. You may begin like this if you like:

*Cat.* You may bark away, Mr. Dog, as fiercely as you like, but that will do me no harm.

*Dog.* I can do more than bark, Miss Conceit, as you will soon see. Just watch me jump up to your perch.

*Alternatives.* *If the suggested subject does not appeal to you, write a dialogue between any of the following:*

- (1) *A house-dog and a wolf* on the advantages of their respective lives. The wolf finishes up by referring to the chain-mark on the dog's neck. "You are welcome to your dainties; for me a dry crust and liberty." (2) *A girl and her mother* on the subject of a party which they are going to give. (3) *An aeroplane and a motor-car* on their usefulness and respective advantages.

## Lesson 9

## VERSE COMPOSITION

*Read the following stanzas:*

## THE DIVERTING HISTORY OF JOHN GILPIN

John Gilpin was a citizen  
Of credit and renown,  
A train-band captain eke was he,  
Of famous London town.

John Gilpin's spouse said to her dear:  
"Though wedded we have been  
These twice ten tedious years, yet we  
No holiday have seen.

"To-morrow is our wedding-day,  
And we will then repair  
Unto the *Bell* at Edmonton,  
All in a chaise and pair."

WILLIAM COWPER.

I. RHYTHM. The above stanzas form the beginning of a ballad which is probably well known to all of you. Perhaps it is included in the poems of your ballad-books.

Read the three stanzas again, marking strongly the swing or rhythm. As you read, beat time to the rhythm, just as you would to a piece of music. You will notice first of all that the rhythm is regular. There are four beats in the first and third lines of each stanza, and three in the second and fourth. The syllable on which the beat falls is said to be a stressed syllable. Let us set down the first stanza, showing the stresses by means of short lines<sup>1</sup> printed above the stressed syllables:

<sup>1</sup> Note.—Accents may be used instead of the suggested symbols if desired.



John Gilpin was a citizen  
Of credit and renown,  
A train-band captain eke was he,  
Of famous London town.

Write down the second and third stanzas, showing the stresses in the same way. You will notice that the same rhythm-plan is followed in each of these stanzas.

We all like rhythm; not only the rhythm of poetry and of music, but also the rhythm of a swing, of a railway train as it passes over the sleepers, the rhythm of the waves as they splash on the sea-shore, the rhythm of a dance. It is rhythm, and regular rhythm, which forms the basis of all verse-writing.

Do not carry away the idea that the stresses of words are an artificial production of the poet. What he does is to take the ordinary, everyday pronunciation of our language, and to choose and arrange his words so that their stressed and unstressed syllables fall into a regular and definite plan of rhythm. For example, consider the words *credit*, *renown*, *famous*. They were not given their stressed and unstressed syllables by the poet; he just fits them into his plan. If one word does not fit, he has to find another of similar meaning that will be suitable for his purpose.

II. RHYME. Let us turn to *John Gilpin* again. You will notice that some of the lines of the three stanzas end in rhyming words. The second and fourth lines do so, but the first and third do not. If we take a letter of the alphabet to represent the end-rhymes, we may describe the rhyme-plan thus: *a b c b*. The letter *b* represents the rhyming words. Notice that each stanza repeats the rhyme-plan, which therefore settles the length of the stanza.

Rhyme is not essential to verse-writing, as rhythm is. Shakespeare wrote most of his verse without rhyme. It is, however, an ornament to verse, and the ear finds pleasure in it. We like to listen for the

expected rhyme, just as we like to listen for an echo or a chime; and when it comes we have a feeling of satisfaction and pleasure.

## EXERCISES IN VERSE COMPOSITION

I. *Write out each of the following as a stanza of four lines, and mark the stressed syllables in each line:*

1. Good people all, of every sort, give ear unto my song; and if you find it wondrous short, it cannot hold you long.

2. It was the schooner *Hesperus*, that sail'd the wintry sea; and the skipper had taken his little daughter, to bear him company.

3. The King was sick. His cheek was red, and his eye was clear and bright; he ate and drank with a kingly zest, and peacefully snored at night.

4. I made myself a little boat, as trim as trim could be; I made it of a great pearl-shell found in the Indian Sea.

II. *Give two rhymes for each of the following words:*

Shore, bell, sing, fame, sight, fear, moon, day, float, sleep.

III. *Complete the following by adding suitable rhyming words:*

1. Down came the storm and smote amain  
The vessel in its —.

She shuddered and paused like a frightened steed,  
Then leapt her cable's length.

2. The salt sea was frozen on her breast,  
The salt tears in her eyes,  
And he saw her hair like the brown sea-weed  
On the billows fall and —.

3. 'T was in the prime of summer time,  
An evening calm and —,  
And four-and-twenty happy boys  
Came bounding out of —.



4. Then up and spake the eldest daughter,  
That lady tall and —,  
“Oh, bring me pearls and diamonds great,  
And gold rings for my —.”

IV. *Write in verse the story given in Lesson 3, Section II, entitled “The Lion, the Bear, and the Fox”.* Use the same plan of rhythm and rhyme as in *John Gilpin*. The verse production should be the work of the whole class; some of you might suggest suitable lines, and others improvements on them. The stanzas, as finally built up, should be written on the blackboard. Here is a suggestion for the first stanza:

Upon a mountain side once lived  
A Lion and a Bear;  
In friendly fashion they agreed  
Their daily food to share.

## Lesson 10

### THE ADJECTIVE

1. The long, dark winter is coming.
2. Two brown leaves hang from a withered branch.

I. THE ADJECTIVE. What is the subject of sentence 1? Which is the subject-word? What do the other words in the subject tell us? *Long* and *dark* tell us what kind of winter it is; they *describe* the winter.

In sentence 2, the word *brown* describes the noun *leaves*; it tells us of what colour they are. They might have been *green* leaves, or *red*, or *yellow*. The word *two* also describes the noun *leaves*, for it tells us how many. If we simply say *brown leaves*, we might mean a few, or all the leaves in the forest; hence *two* tells us something more about the *leaves*.

In the same sentence *withered* describes the noun

*branch*. These words which describe nouns are called **Adjectives**, which means *placed close to, or against*, as we naturally place the adjective close to the noun which it describes. All words describing *colour* are adjectives, and so are all *numbers*.

**II. ADJECTIVES ARE LIMITING WORDS.** Besides describing nouns, adjectives limit their application. The meaning of this statement can best be shown by an example. If I say, *A man came down the road*, the word *man* offers a very wide scope to the imagination. It might indicate any man in the world. If we say *a tall man*, the addition of the adjective *tall* very much limits the scope, for the number of *tall men* is very much smaller than the number of *men*. If we add still another adjective and say *a tall, black man*, the scope is still further limited, and so we might go on limiting the noun more and more with each adjective. Adjectives therefore limit the nouns with which they are used.

**III. THE ARTICLES.** Why do we say *the winter* in sentence 1, and *a branch* in sentence 2? Because we mean *a particular* winter, the one which is approaching; but we do not speak of a particular branch; any branch would do. If we say, *Bring me the book from the table*, we mean a definite book which is indicated in the sentence. If we say, *Bring me a book*, any book will do. We call these little words, *the* and *a*, **Articles**. *The* is the **Definite Article**, because it points out one *definite* thing. *A* is the **Indefinite Article**, because it does not indicate any one *definite* thing. The articles perform similar work to adjectives, and in the same way they limit the application of nouns.

Remember that we say *an* instead of *a* before words beginning with a vowel or a silent *h*; for example: *an orange, an hour, an open door*.

**IV. THE ADJECTIVE IN COMPOSITION.** Describing



words are very important in composition: They are, as it were, the strokes of an artist's brush, each one of which makes the picture more vivid. If we say, *A lad in an overall stood leaning against a cart*, we have called to your mind a picture, but the picture is not very distinct. You cannot form a good idea of the lad from our statement. *A sturdy lad* produces a clearer image in your mind. *A short, sturdy lad* is still better. *A short, sturdy, brown-haired lad in a long, white overall stood leaning against a cart* gives a clearly defined idea. You can picture just the kind of boy that we want you to have in your mind.

You will thus see the importance of a careful choice of describing words. There should not be too many of them. The paint should never be daubed on too thickly. A clever writer can make one word do the work of ten. What is important is to choose the right word, the most vivid and telling word to call up in the reader's mind the image which you wish to convey to him. You have to search for this word. Often you know that somewhere in your mind is just the word you want. Do not be satisfied with anything but that word. Search for it, and it will surely come to you.

**V. PUNCTUATION.** When two or more adjectives are used together, they are separated by commas. *Example:* She was a tall, pale, quiet woman with weak, dull eyes.

The same is the case with other parts of speech. Here is an example with verbs: "The waters roll, leap, roar and tumble all day long."

Here is an example with several nouns: "A small table is laden with cups, saucers, bowls and plates."

## EXERCISES IN GRAMMAR

I. *Pick out the adjectives in the following sentences, and name the nouns which they describe:*

## HERCULES MEETS THE OLD MAN OF THE SEA

(1) A strange man he was. (2) His long, green beard was like a tuft of seaweed. (3) The mighty Hercules seized him with his strong hands. (4) Immediately the old man changed into a brown stag. (5) Then the stag became a fluttering sea-bird. (6) The sea-bird turned into an ugly, three-headed dog. (7) In another minute the dog became a huge, spotted snake. (8) Hercules squeezed the great snake tightly. (9) The ancient rogue re-appeared in his own figure. (10) "What do you want with me?" (11) "Tell me the nearest way to the beautiful garden of the Hesperides." (12) "I want the three golden apples."

II. *Do the same with the following passage:*

## THE APPROACH TO VENICE

The salt breeze, the white moaning sea-birds, the masses of black weed separating and disappearing gradually, in knots of heaving shoal, under the advance of the steady tide, all proclaimed it to be indeed the ocean on whose bosom the great city rested so calmly; not such blue, soft, lake-like ocean as bathes the Neapolitan promontories, or sleeps beneath the marble rocks of Genoa; but a sea with the bleak power of our own northern waves, yet subdued into a strange, spacious rest, and changed from its angry pallor into a field of burnished gold.

JOHN RUSKIN.

## EXERCISES IN COMPOSITION

I. *Give as many adjectives as possible, that you can use in describing:*

(1) Your playing-field, (2) your school, (3) your playground, (4) trees, (5) a stream, (6) a tulip, (7) a wood, (8) a pond, (9) a park, (10) a sparrow.



II. Place two describing words in front of each of the following nouns, and use them in complete sentences:

Grass, field, fence, sun, wind, cottage, town, cliff, apple, yacht.

III. Add suitable adjectives to the nouns in italics in the following passage, in order to provide a clearer, brighter, and more interesting description:

Examples:

1. The *cottage* stood on a *hill*.

The long, low cottage stood on a grassy hill.

2. *Rows* of *beads* encircle the woman's *throat*.

Three rows of large, glass beads encircle the woman's withered, sunburnt throat.

#### IN RUSSIA

A young woman is drawing with her *arms* a *bucket* out of the well. The bucket sways on the rope and lets fall *drops*. An old woman is standing before me; she has on a *dress* and *shoes*. Her *hair* is covered with a *kerchief* which hangs over her *eyes*; but the *eyes* smile pleasantly, the whole of her *face* smiles. The *fingers* of her *hand* hold a cup which is full of *milk*. On the palm of her *hand*, she reaches out to me a *slice* of *bread*.

IVAN TOURGUENEFF.

IV. Substitute other adjectives of similar meaning for those in italics in the following passage. Do you like your new adjectives as well as those for which they have been substituted?

It must have been *pretty* to behold the *little* cities of the Pygmies, with their habitations almost as *big* as a squirrel's cage. The king's palace attained to the *stupendous* magnitude of a doll's house, and stood in the centre of a *spacious* square, which could have been covered by our hearthrug. Their *principal* cathedral was as *lofty* as yonder bureau, and was looked upon as a wonderfully *sublime* and *magnificent* edifice.

NATHANIEL HAWTHORNE.

**V. Give the adjectives corresponding to the following nouns, and use them in suitable sentences:**

Silver, master, star, music, stream, hero, child, vigour, affection, mass.

**VI. Punctuate the following passage, and supply capital letters where required:**

the sport was at its height the sliding was at the quickest the laughter was at the loudest when a sharp crack was heard a large mass of ice disappeared a hat gloves and handkerchief were floating on the surface this was all of mr. pickwick that anybody could see dismay and anguish were depicted on every countenance it was at this very moment that a face head and shoulders emerged from beneath the water and disclosed the features and spectacles of mr. pickwick keep yourself up for an instant bawled mr. snodgrass

**VII. Write one paragraph describing your School Playing-field.** You must have the picture quite clear in your own mind, if you are to convey a bright and vivid image of it to your readers. It may therefore be useful to examine your field, in order to refresh your memory as to the details of the place and its surroundings. Three paragraphs are suggested here, any of which you can select for your purpose. You are expected to take the greatest care in your choice of the words and sentences which are to form your paragraph.

(1) *Position and Surroundings.* Where is your field situated? Describe what you see around it. (2) *Size and Appearance.* Extent—grass—trees, if any—fenced or not—pavilion or other buildings. (3) *Provision for Games.* Athletic sports—cricket and football pitches—tennis courts—net-ball, &c. How far is the field suitable for its purpose?

**Alternatives.** *If the suggested subject does not appeal to you, write a paragraph describing one of the following: (1) your School, (2) your Playground.*



## Lesson 11.

### THE ADVERB

1. The sailor coiled the rope *neatly*.
2. You may begin your exercise *now*.
3. The cat sleeps *here*.

I. WORDS WHICH TELL HOW, WHEN, AND WHERE. Analyse sentence 1. What is the work of the word *neatly*? What does it tell us? It tells us *how* the action of coiling was done. The sailor might have coiled the rope *quickly*, or *slowly*, or *carefully*. Each of these words tells us *how* the coiling was done.

In sentence 2, what does the word *now* tell us? It tells us *when* you may begin. We might say, "You may begin *soon*, or *early*, or *immediately*"; each of these words tells us *when*.

In sentence 3, what does the word *here* state? It states *where* the cat sleeps. We might say that it sleeps *there*, or *below*, or *above*. We should in each case state *where* the action is done.

II. ADVERBS. You will notice that all these words refer to verbs. They tell us something more about the actions expressed by the verbs. Words which tell us "how", "when", or "where" actions are done are called Adverbs. In our last lesson, we learnt that adjectives help to give us a more clearly defined idea of a noun. In just the same way, adverbs help to give us a more clearly defined idea of a verb. Just as adjectives *limit* the scope or application of a noun, so do adverbs *limit* the scope or application of a verb. You may take the sentence, *The boy ran*, and add one adverb after another to it, and you will see that each word limits more and more the application of the verb. For example:

The boy ran quickly.

The boy ran home quickly.

The boy ran home quickly yesterday.

Adverbs therefore limit the verbs with which they are used.

III. FORMATION OF ADVERBS. Many of the adverbs mentioned in this lesson end in *-ly*, such as *neatly*, *slowly*, *quickly*. What words do you find if you take away this *-ly*? You find *neat*, *slow*, *quick*. These words you will no doubt say are *adjectives*. Thus we see that many adverbs are formed by adding *-ly* to adjectives. Usually this kind of adverb tells us *how* the action is done, as in sentence 1 at the head of this lesson.

## EXERCISES IN GRAMMAR

I. *Pick out the adverbs in the following sentences, name the verbs which they limit, and say whether they explain "how", "when", or "where" the action is done:*

- (1) Slowly and sadly we laid him down. (2) We shall meet again. (3) Then the storm began. (4) The coat badly wants mending. (5) The captain remained below. (6) The fire blazed fiercely. (7) The enemy was beaten back. (8) He is often ill. (9) The bells rang out merrily. (10) Up went the balloon. (11) Soon we'll be there. (12) The tramp went away.

II. *Do the same with the following sentences:*

- (1) A lion once entered a farm-yard. (2) The farmer immediately shut the gate. (3) The lion angrily attacked the sheep and oxen. (4) The farmer then hastily opened the gate. (5) The lion rushed out. (6) The farmer was now in great trouble at the loss of his cattle. (7) His wife addressed him severely. (8) You are rightly served. (9) You foolishly shut the lion in. (10) You should have scared him away.



III. *Analyse the sentences in Exercises I and II, putting the adverbs in the column for the limitation of the verb.*

### Example of Written Analysis

Subject.		Predicate.				
Subject Word.	Limitation of Subject.	Verb.	Limitation of Verb.	Complement.	Object.	Limitation of Object.
We		laid	(1) down (2) slowly and sadly		him	
lion	A	entered	once		farm-yard	a

### EXERCISES IN COMPOSITION

#### I. *Insert words answering the question Where?*

(1) Mr. Pickwick ran —. (2) His horse ran —. (3) The horse paused, stared, shook his head, turned —, and quickly trotted — to Rochester. (4) A noise attracted their attention. They looked —. (5) "Bless my soul!" exclaimed Mr. Pickwick, "there's the other horse running —." (6) He tore off with the four-wheeled chaise —. (7) Mr. Pickwick and his friends reached — very late. (8) They did not know that they were so — from their destination.

#### II. *Insert words answering the question When?*

(1) The swallow — builds her nest in chimneys. (2) She does not — build there, but — within barns and outhouses. (3) In the warmer parts of Europe, there are — any chimneys. (4) She — builds her nest of dirt or mud, mixed with straw. (5) She — lays from four to six white eggs. (6) The young birds have to be fed —. (7) They are — able to perch on the bough of a tree. (8) A few days —, they learn to fly.

### III. *Insert words answering the question How?*

(1) The Hatter had been looking — at Alice for a long time. (2) "You should learn not to speak —," said Alice. (3) The Hatter opened his eyes — on hearing this. (4) He took his watch out of his pocket, and looked at it —. (5) "I told you butter would not suit the works!" he said, looking — at the March Hare. (6) "I do not understand," she said as — as she could. (7) The Hatter — poured a little hot tea on the nose of the Dormouse. (8) The Dormouse shook its head —, without opening its eyes.

### IV. *Use the following adverbs in complete sentences:*

Constantly, late, to-morrow, homewards, far, abroad, well, patiently, thus, thickly.

### V. *Form adverbs from the following adjectives, and use in sentences:*

Quick, pleasant, happy, free, pretty, careful, true, gay, mere, natural.

### VI. *Construct sentences containing the following nouns and verbs, and introduce suitable adjectives to describe the nouns, and adverbs to limit the verbs:*

(1) Rocks, extend. (2) Waves, break. (3) Lighthouse, stands. (4) Evening, falls. (5) Light, gleams. (6) Ships, sail. (7) Mariner, waves. (8) Beam, follows. (9) Bird, dashes. (10) Flame, burns.

### VII. *Substitute adverbs similar in meaning to those printed in italics in the following, and say whether you consider your new adverbs as suitable as those for which they have been substituted:*

(1) Beethoven *quickly* entered the room. (2) A blind girl was leaning *sorrowfully* upon an old-fashioned piano. (3) She was *neatly* but *poorly* dressed. (4) Beethoven *quietly* seated himself at the piano and began to play. (5) The moon shone *brightly* in through the window. (6) "I will improvise a sonata to the moonlight," he said *softly*. (7) "You will come *again*," said the girl. (8) He paused and looked *compassionately* at the face of the blind girl. "Yes, yes," he said *hurriedly*, "I will come again."



VIII. *Write a description of your Walk to School in Winter.* Your daily walk to school is very familiar to you; so familiar, perhaps, that you have ceased to notice many interesting details. Therefore, before writing your description, pay careful regard, for a day or two, to the familiar features of your walk, and note down points of interest.

Avoid a mere catalogue of names of streets. Remember that you are describing your walk from one particular point of view—its wintry aspect. Four paragraphs are suggested here. You may select one paragraph only, if you prefer, but if you do so, let that one paragraph provide a really vivid picture of what you see and feel. The following outline is suggested:

(1) *Your Departure from Home.* Your feelings on leaving—the surroundings of your home. (2) *The Walk to School.* Take its main feature, streets and houses, or fields and trees, or perhaps the paths and shrubberies of a public park, and give your impressions of what you see at this season of the year. You are making a sketch in words, just as a painter may make one with his pencil or brush. (3) *The People you Meet.* Deal with those people who have most impressed you for one reason or another. What has drawn your attention to them. (4) *Your Arrival at School.* The approach to the school—the school gates—the bell.

Alternatives: (1) *Your Favourite Walk in Winter.*  
(2) *The Park in Winter.*

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## Lesson 12

# DESCRIPTION OF PLACES

## EXAMINATION OF MODELS

In the course of the last two lessons, you have written two pieces of descriptive composition, and no doubt you have discovered that it is not really an easy

matter to compose a bright and vivid description. It will be useful, at this stage, to examine a few descriptive passages from the works of clever writers, and to compare them with your own efforts.

### I. A SUMMER'S DAY

It is the last day of July. The whole sky is a shadowless blue; one little cloud only floats upon it, and melts away. A windless, sultry calm; the air like warm milk.

The larks trill, the doves coo, the swallows sweep by with their swift and noiseless flight; the horses neigh and crop the grass; the dogs stand about, gently wagging their tails, but not barking.

This contentment. Oh, this peace and quiet!

IVAN TOURGUENEFF.

It would be better to call the above passage an impression than a description, for the writer has given us only the broad outline of his subject. How does he begin? How does he conclude? What does he describe in each paragraph? Has he been successful in conveying a picture to your mind?

He depends, for his success, on a clever choice of descriptive words, rather than on a detailed, elaborate description. Mention any words which seem to you to be particularly expressive. What exactly is meant by *a windless, sultry calm* and *the air like warm milk*? Try to substitute your own words for any of the words appearing in the passage, and say whether the description gains or loses by the substitution.

### II. A LITTLE SHOP

A little shop, quite crammed and choked with the abundance of its stock; a perfectly voracious little shop, with a maw as accommodating and full as any shark's. Cheese, butter, firewood, soap, pickles, matches, bacon, table-beer, peg-tops, sweetmeats, boys' kites, bird-seed, cold ham, birch brooms, hearth-stones, salt, vinegar, blacking, red-herrings, stationery, lard, mushroom-ketchup, staylaces, loaves of bread, shuttlecocks, eggs and slate-



pencils: everything was fish that came to the net of this greedy little shop, and all these articles were in its net. How many other kinds of petty merchandise were there, it would be difficult to say; but balls of packthread, ropes of onions, pounds of candles, cabbage nets, and brushes, hung in bunches from the ceiling, like extraordinary fruit; while various old canisters emitting aromatic smells established the veracity of the inscription over the outer door, which informed the public that the keeper of this little shop was a licensed dealer in tea, coffee, tobacco, pepper and snuff.

CHARLES DICKENS.

This passage forms a complete contrast to the first. Here the author builds up his picture by adding one detail to another. The effect is somewhat jumbled, but that is precisely the impression that the author wishes to convey. What is the meaning of the following words: *voracious, maw, petty, aromatic, veracity, inscription*? Mention any words which seem to you to be particularly suitable for their purpose. What do you understand by the sentence, *Everything was fish that came to the net of this greedy little shop*? Has the author succeeded in giving you a really good idea of the shop which he had in his mind? Describe it in your own words.

### III. SHADOW BROOK.

At noon, our juvenile party assembled in a dell, through the depths of which ran a little brook. The dell was narrow, and its steep sides, from the margin of the stream upward, were thickly set with trees, chiefly walnuts and chestnuts, among which grew a few oaks and maples. In the summer time, the shade of so many clustering branches, meeting and intermingling across the rivulet, was deep enough to produce a noontide twilight. Hence came the name of Shadow Brook. . . .

The little brook ran along over its pathway of gold, here pausing to form a pool, in which minnows were darting to and fro; and then it hurried onward at a swifter pace, as if in haste to reach the lake; and, forgetting to look whither it went, it tumbled over the root of a

tree, which stretched quite across its current. You would have laughed to hear how noisily it babbled about this accident; and even after it had run onward, the brook still kept talking to itself, as if it were in a maze. It was wonder-smitten, I suppose, at hearing the prattle and merriment of so many children. So it stole away as quickly as it could, and hid itself in the lake.

NATHANIEL HAWTHORNE.

Supply a suitable title for each of the two paragraphs. Do you think the description a good one? Why? Has the author given you enough detail to make you see what he can see himself? Is your impression confused or clear? Pick out any words which seem to you to be particularly well-chosen for descriptive purposes. Why does the last sentence form a good conclusion to the passage?

#### IV. A SHOWER OF RAIN

The clouds which have been gathering on the horizon for a long time have become darker; the thunder rolls, and the rain pours down. Those who are caught in it fly in all directions, some laughing and some crying.

I always find particular amusement in these helter-skelters caused by a sudden storm. It seems as if each person, when thus taken by surprise, loses the character which the world or habit has given him, and appears in his true colours.

See, for example, that big man with deliberate step, who suddenly forgets his indifference made to order, and runs like a schoolboy. He is a thrifty city gentleman, who, with all his fashionable airs, is afraid of spoiling his hat.

That pretty lady, on the contrary, whose looks are so modest, and whose dress is so elaborate, slackens her pace with the increasing storm. She seems to find pleasure in braving it, and does not think of her velvet cloak spotted by the hail. She is evidently a lioness in sheep's clothing.

Here a young man, who was passing, stops to catch some of the hailstones in his hand, and examines them. By his quick and businesslike walk, just now, you would have



taken him for a commercial traveller on his rounds, when he is a young philosopher, studying the effects of electricity. And those schoolboys who leave their ranks to run after the sudden gusts of a March whirlwind; those girls, just now so demure, who now fly with bursts of laughter; those guardsmen, who quit the martial attitude of their days of duty, to take refuge under a porch! The storm has caused all these transformations.

ÉMILE SOUVESTRE.

Notice the three parts into which this description is divided: (1) Introduction. An impression of the rain-storm. (2) The Main Body of the Description. Here the author tells us in detail the influence which the rain has on various types of people. (3) Conclusion. A brief summing-up, in the last sentence, of the main idea of the description.

How does the author begin his essay? Can you give from memory his first sentence? How does he conclude? What people does he describe? Compare this description with that of the Little Shop, and say whether you think that the introduction of human life increases the interest. Does it not add colour and action to the picture?

What do you understand by *helter-skelter*, *indifference made to order*, and the sentence *She is evidently a lioness in sheep's clothing*? What is meant by the adjectives *demure* and *martial*?

Compare with one another all four descriptions which are given in this lesson. The method adopted by each writer is quite different from the methods of the others; and the reason for this is, that their aims are different. State what you consider to be the particular aims of the four authors.

## EXERCISES IN COMPOSITION

1. Look out of the window, and then write a paragraph describing the sky, in the manner of the first literary passage.
2. Visit a grocer's shop, and then compose a descriptive passage about it, in the style of the second passage.

3. Observe a brook, a river-scene, a pond, a fountain, or a waterfall, and then describe the selected object in one paragraph, after the model of the third passage.

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## Lesson 13

### PHRASES

#### THE PREPOSITION

1. The snow has fallen without a sound.
2. It lies beneath my window.
3. I must start in a short time.

I. PHRASES. Pick out the subject-word and the verb of sentence 1. What do the words *without a sound* tell us? They tell us *how* the snow has fallen. Does this group of words make sense by itself? No, for if I were to use the words *without a sound* all by themselves, you would not know what I was talking about. This group of words is therefore *not* a sentence.

Let us take the second sentence. What is the subject? What part of speech is this word? Pick out the verb. What does the group of words *beneath my window* tell us? It tells us *where* the snow lies. Is this group of words a sentence?

Turn to the third sentence, and give the subject and the verb. What remains? *In a short time*. What does this group of words tell us? It tells us *when* I must start. Does it make sense by itself?

So in each of our three sentences we have a group of words which tells us something, but does not make sense by itself. We will call such a group of words a **Phrase**.



**II. ADVERBIAL PHRASES.** Each of the phrases in the above sentences tells us something about the action—*how* or *where* or *when* the action is done. What part of speech tells us the same thing? The *adverb*. These phrases are therefore doing the work of adverbs. We will call them **Adverb Phrases**. You can prove that they do the work of adverbs by putting adverbs in their places. We could say: "The snow has fallen *silently*", "It lies *below*", "I must start *soon*".

Adverb phrases, like adverbs, limit verbs.

**III. THE PREPOSITION.** Let us examine the first phrase, *without a sound*. It consists of two parts of speech which you can recognize—*a* and *sound*. What parts of speech are these words? The remaining word *without* is very important. If we were to omit this word, the sentence would read: *The snow has fallen a sound*, and that would not make sense at all. In order to complete the sense, we must know the relation between *a sound* and the rest of the sentence. The word *without* explains this relation. If we said "The 'snow has fallen *with* a sound", we should obviously mean exactly the opposite of our original sentence.

In the second sentence, the word *beneath* shows the relation between *It lies* and *my window*. If we said "*above* my window", or "*on* my window", we should mean something quite different. In sentence 3, the word *in* shows the relation between *I must start* and *time*.

You have seen that each of the phrases in our three sentences contains a noun. The words which we have been discussing, *without*, *beneath*, *in*, come before the respective nouns. We will call them **Prepositions**, a word which means *placed before*. Their work is to show the relation between their noun and the rest of the sentence.

## EXERCISES IN GRAMMAR

I. *Distinguish between sentences and phrases in the following, and pick out the prepositions in the latter:*

- (1) In a minute. (2) The boy ran away. (3) At five o'clock. (4) Over the door. (5) Go on. (6) With great care. (7) Near the church. (8) Where is my book? (9) It is raining. (10) Through the window. (11) After school. (12) Run away.

II. *Pick out the phrases in the following sentences, say what word each limits, and name the preposition:*

## HEREWARD AND THE BEAR

- (1) In the midst of the courtyard stood the Fairy Bear. (2) From the ladies' bower came shrieks and shouts. (3) Hereward leaped from his horse. (4) He rushed forward with a shout. (5) The bear made straight at him with a growl. (6) He was within two paces. (7) Then the bear rose on his hind legs. (8) He lifted his iron talons high in the air. (9) Hereward struck true and strong on the muzzle. (10) He shut his eyes for an instant.

III. *Analyse the sentences in Exercise II, using the table given in Lesson 11.*

## EXERCISES IN COMPOSITION

I. *Substitute adverb phrases of similar meaning for the adverbs in the following sentences:*

- (1) The children ran *merrily* over the crisp snow. (2) The poor boy's clothes were *carefully* patched. (3) He *often* stood on the bridge and gazed at the ships in the river. (4) The pond is *now* covered with a thin sheet of ice. (5) A gang of labourers came *daily* to the works. (6) He *easily* raised the injured man from the ground. (7) Ten horsemen followed *behind*. (8) When our names were called out, we all went *in*. (9) *Thus* the long day's work came to an end. (10) On the day of our excursion, I rose from my bed *early*.



## II. *Substitute adverbs of similar meaning for the adverbial phrases in the following:*

(1) Mrs. Bond, the butter-woman, brought up her family *in comfort and respectability*. (2) She contrived, *in all years and in all seasons*, to look and to be flourishing, happy and contented. (3) I think she was *at that time* in the prime of her good looks. (4) She used to drive her tilted cart *every week* to the neighbouring market town. (5) *In that place* she would sell her rich butter and her fresh eggs. (6) She spoke to everyone *in a gentle yet cheerful manner*. (7) She took a farm *a short time ago* in a distant part of the country. (8) I joined *with all my heart* in the general lamentation at her departure.

## III. *Complete the following by supplying suitable prepositions:*

The moment people wake — the morning, they perceive the coldness — their faces, though they are warm — their bodies, and exclaim "Here's a day!" and pity the poor little sweep, and the boy — the watercresses. How anybody can go — a cold ditch, and gather watercresses, seems marvellous. Perhaps we hear great lumps — the street — something falling; and, looking — the window, perceive the roofs — the neighbouring houses thick — snow. The breath is visible, issuing — the mouth as we lie.

## IV. *Insert the correct preposition in the following pairs of sentences:*

(1) We get up early and look — the window. We look — the snowy scene. (2) Old people do not care — wintry weather. He was entrusted with the care — the garden. (3) The lady walked — the shop. She walked about — the shop. (4) The Canadians are familiar — long, cold winters. Such winters are familiar — them. (5) I will think — the matter and give you an answer tomorrow. The boys and girls were thinking — their approaching holiday. (6) The careless schoolboy fell — the slippery ice. The traveller fell — thieves. He fell — a deep sleep.

## V. *Write a description of a Snowy Day.* First of

all, refresh your memory of the model descriptions given in Lesson 12. Remember the care which the authors took to find expressive words and phrases with which to clothe their ideas, and follow their example in this respect. Take care not to repeat too frequently the word *snow*.

(1) *The Onset of the Snow*. Describe the snowflakes, gradually growing thicker and falling faster. How do they fall? (2) *The Appearance of Town or Country in its Snowy Mantle*. Describe the houses, roads, gardens, trees, bushes. The birds in winter. (3) *People in the Snow*. Boys and girls; old people; men going to work; women shopping; the policeman on his beat; the seller of roasted chestnuts. (4) *Your Feelings on a Snowy Day*. Do you like or dislike such a day? Give your reasons. Find a good sentence with which to conclude your description.

Alternatives: (1) *A Rainy Day*. (2) *A Foggy Day*.

## Lesson 14

### MORE ABOUT PHRASES

#### ADJECTIVAL AND ADVERBIAL PHRASES

1. The navy of Russia was defeated.
2. The man with grey hair is the captain.
3. A tunnel under the sea will join England and France.

I. ADJECTIVAL PHRASES. What is the subject of sentence 1? What is the subject-word? What do the words *of Russia* tell us? They tell us which navy. They therefore limit the noun *navy*. Can you put *one* word instead of them? *Russian*. This word is an adjective. Does *of Russia* make sense by itself? No; then it must be a phrase, and as it does the work of an adjective, we will call it an **Adjectival Phrase**.



What is the subject of sentence 2? Mention a phrase in this sentence. Can you put one word instead of it? You can say *the grey-haired man*, and as *grey-haired* is an adjective, you may be sure that the phrase is *adjectival*.

II. ADJECTIVAL AND ADVERBIAL PHRASES. What is the subject of sentence 3? *A tunnel under the sea*. Which is the subject-word? The phrase *under the sea* describes the subject-word. It tells us that it is a different kind of tunnel from one under a hill. You must not think that because *under the sea* tells us where the tunnel is, that it is an adverb phrase. It would be an adverb phrase in the sentence *The tunnel goes under the sea*, for it would then limit the verb *goes*, telling us *where* it goes. But in our sentence 3, it describes the tunnel, and is therefore an *adjectival* phrase. It is only by considering what work the phrase does in a sentence, by asking yourself whether it describes a noun or limits a verb, that you can say whether it is *adjectival* or *adverbial*.

III. THE PARTS OF A PHRASE. Pick out the prepositions in our three phrases. Notice, in the first phrase, that the preposition *of* comes directly before the noun *Russia*. In the second phrase, the adjective *grey* comes between the preposition and the noun. In the third phrase, the article *the* comes between the preposition and the noun. You will see from this, that a phrase may contain other words than the preposition and the noun. These other words are usually adjectives and articles.

IV. PUNCTUATION. A comma is generally used after an adverbial phrase at the beginning of a sentence. Examples: (1) On Christmas Day, in the year 1642, Isaac Newton was born at the little village of Woolsthorpe. (2) Not far from his grandmother's residence, there was a windmill which operated on a new plan.

## EXERCISES IN GRAMMAR

I. (a) *Distinguish between adjectival and adverbial phrases in the following sentences.*

(b) *Say which nouns the adjectival phrases limit.*

(c) *Say which verbs the adverbial phrases limit.*

(d) *Name the prepositions.*

(1) The book on the table is mine. (2) On the next day, he departed from Liverpool. (3) I have placed your pen on the desk. (4) The Ebro is a river in Spain. (5) Against the wall rested a long ladder. (6) We travelled in Spain during the Autumn. (7) The match with Scotland was played at Twickenham. (8) A bird in the hand is worth two in the bush. (9) The cow jumped over the moon. (10) All except Tom had finished.

II. *Do the same in the following passage:*

In the midst of a dense thicket, they came upon a sight which filled them with astonishment. Beneath a honey-combed cliff, was a spot of some thirty yards square, sloping down to the stream, planted in rows with magnificent banana-plants, full twelve feet high, and bearing among their leaves clusters of ripening fruit; while, under their mellow shade, yams and cassava plants were flourishing luxuriantly, the whole being surrounded by a hedge of orange and scarlet flowers. KINGSLEY, *Westward Ho!*

III. *Analyse the sentences in Exercise I, using the table given in Lesson 11.*

## EXERCISES IN COMPOSITION

I. *Complete the following sentences by adding a useful phrase expressing where or when the action took place.* For example, sentence 1: My father and I took our dinner at one end of a vast and gloomy dining-room.

(1) My father and I took our dinner —. (A room.) (2) We crossed the swollen river —. (A boat.) (3) —, the



sparrows are silent. (Mid-winter.) (4) —, an enormous pair of antlers was inserted in the wall. (A hall.) (5) We emerged from the gloomy forest, and entered a grassy plain —. (Daybreak.) (6) The great, green leaves of the white water-lily were spread —. (A lake.) (7) —, the river is crowded with all manner of craft. (Summer.) (8) The unfortunate vessel was driven —. (Rocks.)

II. *Substitute a good descriptive phrase for the adverbs in the following sentences, to show the manner in which the action was done:*

(1) The lame horse plodded on *painfully*. (2) Mr. Pickwick pulled off his gloves, took two or three short runs, and went *slowly* and *gravely* down the slide. (3) Sir Philip Sidney was fighting *bravely* for his country, when he fell *mortally* wounded. (4) "The bear is pursuing us," whispered Denys *hoarsely*. (5) He turned and looked *doubtfully* at his companion. (6) The animal crawled *carefully* out on the bough, growling savagely as it came. (7) The rain was beating *heavily* against the window.

III. *Substitute phrases for the adjectives printed in italics in the following sentences.* Example, sentence 1: The river was in flood.

(1) The river was *over-full*. (2) Maggie was not *bewildered* for an instant. (3) The door was *ajar*. (4) She was floating in smoother water now—perhaps far on the *flooded* fields. (5) She strained her eyes against the *gloomy* curtain, that she might seize the first sign of her whereabouts. (6) Those were the tops of *hedgerow* trees. (7) Maggie's heart began to beat in a *dreadful* agony. (8) She sat *helpless* in the boat.

IV. *Substitute adjectives for the adjectival phrases in the following sentences:*

(1) Tubal Cain was a man *of might*. (2) The King sent for some venison from the hills *in the neighbourhood*. (3) He liked to wander *in disguise* among his subjects. (4) The poor little bird was *overcome with terror* at the sight of its enemies. (5) The writing-case was lined with velvet *of a crimson colour*, and contained an ink-bottle *in silver*.

(6) After making all his purchases, John found himself *without a penny*. (7) Gardening is an occupation *full of delight*. (8) The door of the bedroom opened without a sound.

V. *Punctuate the following passage, and insert capital letters where necessary:*

in the second week of september maggie was again sitting in her lonely room it was past midnight and the rain was beating heavily against the window driven with fitful force by the rushing loud-moaning wind there had been a sudden change in the weather the heat and drought had given way to cold variable winds and heavy falls of rain at intervals in the counties higher up the floss the rains had been continuous for the last two days the rains on the lower course of the river had been incessant

VI. *Make up sentences using the following words followed by appropriate prepositions:*

Need, regard, trust, agree, anxious, angry, slow, attend, call, prepare.

VII. *Imagine that you are the conductor of an omnibus or a tram. Write a description of a day in your life. The following outline is suggested:*

(1) *Introduction.* Mention your occupation. Do you like it? Why? (2) *The Beginning of the Day.* Your departure from home and arrival at the garage or depôt—preparations for your work. (3) *The Day's Work.* The start—a brief description of the main features of your route—your duties—a trying or a humorous experience. (4) *Conclusion.* The end of the day—your return home.

**Alternatives:** (1) *A similar day in the life of a Railway-Guard, or (2) a Postman, or (3) any person whose occupation you would like to describe.*



## Lesson 15

# LETTER-WRITING

*Read the following letter, which is a shortened form of one written by Thomas Hood, the poet:*

Devonshire Lodge,  
New Finchley Road,  
St. John's Wood,  
London, N.W.

*July 1st, 1845.*

My Dear Dunnie,

I have heard of your doings at Sandgate, and that you were so happy at getting to the sea. I am very fond of the sea, too, though I have been twice nearly drowned by it: once in a storm in a ship, and once under a boat's bottom when I was bathing. Of course you have bathed, but have you learned to swim yet? It is rather easy in salt water.

Is not the tide curious? Though I cannot say much for its tidiness; it makes such a slop and litter on the beach. It comes and goes as regularly as the boys of a school, but has no holidays. What a rattle the waves make with the stones; and sometimes you may hear the sound of a heavy sea, at a distance, like a giant snoring. When I was a boy, I loved to play with the sea, in spite of its sometimes getting rather rough. My brother and I threw hundreds of stones into it, as you do; but we came away before we could fill it up.

Do you ever long, when you are looking at the sea, for a voyage? If I were off Sandgate with my yacht (only she is not yet built), I would give you a cruise in her. In the meantime you can practise sailing any little boat you can get.

And so farewell, young "Old Fellow", and take care of yourself so near the sea, for in some places, they say, it has not even a bottom to go to, if you fall in. And remember when you are bathing, if you meet with a shark, the best way is to bite off his legs, if you can, before he

walks off with yours—and so, hoping you will be better soon, for somebody told me you had had the shingles.

I am, my Dear Dunnie,

Your affectionate friend,

Thomas Hood.

You will no doubt agree that this was a bright, jolly letter for a small boy to receive on his holidays, and we may be sure that Dunnie read it with very great pleasure. The letter reads just like a conversation, and that is just how a friendly letter ought to read. It is written in the simplest and most natural way, though this is not made an excuse for bad or careless English. When you sit down to write a letter to a friend, you may well imitate the writer in this respect.

## EXERCISES IN LETTER-WRITING

I. THE HEADING OF THE LETTER. Notice where Thomas Hood's letter was written, and when it was written. Observe the position of the various words, and the marks of punctuation and capital letters used.

*Write out headings of letters (a) from your own home address, (b) from your school address, (c) from a holiday address. The date should be that of to-day.*

II. THE SALUTATION. Notice to whom the letter was written, and the way in which Hood addressed him.

*Write out and learn the following salutations:*

Sir, Dear Sir, My Dear Sir, Madam, Dear Madam, My Dear Madam, My Dear Father, My Dear Mother, My Dear Sister, Dear Frank, Dear Mary, Dear Mr. Harris, Dear Captain Hill.

*State the classes of people for whom the above salutations would be used.*



*Write suitable salutations for:* (1) your cousin, (2) your uncle, (3) your schoolmaster or schoolmistress, (4) a lady whom you do not know, (5) your aunt, (6) a postage-stamp dealer.

III. THE BODY OF THE LETTER. Notice where the first word begins after the salutation; it should always begin with a capital letter. Notice also the division into paragraphs.

IV. THE ENDING AND SIGNATURE. Notice the way in which the writer ends his letter, and the words which he uses in front of the signature.

*Write out and learn the following endings:*

I am, Dear Sir,	Hoping to see you soon,
Yours faithfully,	I remain,
James Smith.	Yours sincerely,
	Mary Jones.

Yours sincerely,	Yours respectfully,
Harry Stevens.	John Hay.

Your loving son,	Yours affectionately,
Harry.	Dorothy.

Your affectionate nephew,	Yours truly,
William.	T. E. Webster.

*State the classes of people for whom the above endings would be suitable.*

*Give suitable endings for the persons addressed in Exercise II.*

V. ADDRESSING THE ENVELOPE. Rule off four oblongs, 5 inches long by  $4\frac{1}{2}$  inches broad. *Within these spaces copy the following addresses:*

Henry Carpenter, Esq.,  
The Rosary,  
Finchley Road,  
London, N.W. 8.

Mrs. A. G. Hopkins,  
31 Canning Street,  
Manchester.

Rev. E. C. Holland,  
The Rectory,  
South Molton,  
Northumberland.

Dr. F. W. Stratford,  
92 Belgrave Place,  
Liverpool.

*Address envelopes to the people suggested in Exercise II.*

VI. *Write the following letters.* Outlines are provided, but it is not necessary for you to adhere to these. The letters should be written on plain exercise-paper, folded in the middle into the usual shape of letter-paper. You should include the various parts of a letter which have been described in this lesson, and you should address an envelope in each case.

*A. An Informal Invitation to a Party*

(1) You are giving a party; mention date and time of beginning and end. (2) You will be very pleased if your friend can come. (3) State kind of party—indoor games—tea or supper. (4) Conclude by expressing the hope that your friend will be able to come.

*B. Acceptance of Invitation*

(1) Thanks for invitation—very pleased to accept. (2) Glad to see your friend again. (3) You are looking forward to a very pleasant evening.

*C. Refusal of Invitation*

(1) Thanks for invitation—very sorry not to be able to accept. (2) Arrangements already made for your family to go to a theatre on the date fixed. (3) You hope that the party will be successful.



### D. Letter to an Uncle

(1) Thanks for birthday present of five shillings—say what you intend to do with it. (2) Your progress at school. (3) Anything of interest that you have been doing lately. (4) The health of your family; any matters connected with your home life. (5) You hope that your uncle is well, and that he will visit you soon.

### E. Answer to Thomas Hood's Letter

Imagine that you are "Dunnie", who received the letter at the head of this lesson. Write a suitable answer to the letter, without the help of any outline.

## Lesson 16

# THE CONJUNCTION

1. Jack and Jill went up the hill.
2. The dog barked and wagged his tail.
3. He tried hard, but failed.

I. THE CONJUNCTION "AND". What is the subject of sentence 1? You will see that there are two subject-words, *Jack*, *Jill*, both of whom went up the hill. These two proper *nouns* are joined together by the word *and*. It is easier to put them in one sentence than to say: *Jack went up the hill. Jill went up the hill.*

What is the subject of sentence 2? What did the dog do? Two separate actions: *he barked*; *he wagged his tail*. We join the two *verbs* by the word *and*, which seems always to be joining other words. A word which joins other words is called a *Conjunction*, which means *joining together*. (A railway station, where different branches of a railway are *joined*, is called a *junction*.)

II. THE CONJUNCTION "BUT". What is the

predicate of sentence 3? How many actions are expressed? What word joins them? *But* is here used instead of *and* for a particular reason. We did not expect him to fail after trying hard; we therefore use the conjunction "*but*", which expresses a contrast between the two ideas. If we expected him to fail, we should say: *He tried hard and failed.*

III. OTHER CONJUNCTIONS. In your reading you will find many more conjunctions. You will know that they are *conjunctions* because *they join words, phrases, or sentences.*

### EXERCISES IN GRAMMAR

I. *Name the conjunctions in the following sentences, and say what words or groups of words they join:*

- (1) The March Hare and the Hatter were having tea.
- (2) Five and Seven said nothing, but looked at Two.
- (3) It does the boots and shoes. (4) Last of all this grand procession came the King and Queen of Hearts.
- (5) The wood was deep and shady. (6) Did you say "pig" or "fig"?
- (7) Please come back and finish your story. (8) The snow fell but did not melt. (9) He was old but active. (10) Alice helped herself to some tea and bread-and-butter.

II. *Do the same in the following passage:*

#### DANAË AND PERSEUS

The wind blew freshly, and drove the chest away from the shore, and the uneasy billows tossed it up and down; while Danaë clasped her child to her bosom, and dreaded that some big wave would dash its foamy crest over them both. The chest sailed on, however, and neither sank nor was upset; until, when night was coming, it floated so near an island that it got entangled in a fisherman's nets, and was drawn out high and dry upon the sand. The island was called Seriphus, and it was reigned over by King Polydectes. HAWTHORNE, *A Wonder Book.*



TABLE OF ANALYSIS

Con- junction.	Subject.		Predicate.				
	Subject- word.	Limitation of Subject.	Verb.	Limitation of Verb.	Complement.	Object.	Limitation of Object.
	rays	(1) The last (2) of the setting sun	touched	with golden fire		sails	(1) the (2) of Ulysses' ship
	sun	the	became	(1) Soon (2) on the horizon	a narrow red strip		
	waves	the dark	covered	Then		it.	
and	stars moon	The the silver	twinkled climbed	forth (1) slowly (2) up the sky.			
	Ulysses	Standing on the poop	gave			orders	his

III. *Analyse the sentences in Exercise I.* We give on page 63, for your guidance, the full analysis of sample sentences, not taken from the exercise:

1. The last rays of the setting sun touched the sails of Ulysses' ship with golden fire.
2. Soon the sun became a narrow, red strip on the horizon.
3. Then the dark waves covered it.
4. The stars twinkled forth, and the silver moon climbed slowly up the sky.
5. Standing on the poop, Ulysses gave his orders.

### EXERCISES IN COMPOSITION

I. *Join the following sentences by using the conjunctions "and" or "but", as may be suitable:*

(1) A splendid banquet was provided. The host himself had a very light meal. (2) The party was a merry one. Everyone enjoyed it. (3) The King was a young man. He was neither active nor energetic. (4) The dog wagged his tail. He stretched himself down to sleep again. (5) Stevenson was often very ill. He was always cheerful. (6) The sunshine fell brightly on the house. Nothing could make it look cheerful or pleasant.

II. *Join the following sentences by using the conjunctions "when" or "where":*

(1) The party broke up for the evening. The dance came to an end. (2) Night had fallen. We arrived at the old mansion. (3) We went into the hall. The company was assembled. (4) Do you know? The hen has laid an egg. (5) The royal prisoner entered the hall. The soldiers gave a shout of triumph. (6) The cat ran up a tree and hid in the branches. She could see all that happened.

III. *Join the following sentences by using any suitable conjunction:*

(1) I never saw such an idle boy. You are. (2) Take a book. Do something useful. (3) For the last hour you



have not spoken a word. You have been taking off the lid of that tea-kettle. You have been putting it on again. (4) The boy took no notice. He was lost in thought. (5) James Watt was not idle. He appeared to be so. (6) He would not have been successful. He had not learned to observe closely what was going on about him. (7) He could not play with other boys. He was weak and delicate. (8) His mother gave him a set of tools. He played and worked with them. He could use them handily. He could make a great many things.

*IV. Construct sentences joined together by the following conjunctions:*

Because, so, unless, therefore, yet, since, if, whether, while, where, when.

*V. Write a description of the Town in which you live, or in which your School is situated.* The following outline is suggested, but it is not necessary for you to adhere to this, or to write on all the paragraphs given:

(1) *Position and Surroundings.* In what part of the country? Your county. Is the town situated on a river or near the sea? State if it is in the neighbourhood of fine natural scenery, or in a flat, uninteresting environment. (2) *Size and Population.* Large or small. Means of transport (trams, omnibuses, trains). (3) *Main Industries and Occupations of the People.* State, if possible, the causes which gave rise to these industries in your particular district. (4) *Educational Facilities.* Schools of various kinds, museums, art galleries, university if any. (5) *Opportunities for Recreation.* Parks, playing-fields, athletic grounds, music, theatres, cinemas.

*Alternatives: (1) Describe the place in which you spent your Summer holidays. (2) Write a description of any monument or building of historical interest in your locality.*

## Lesson 17

### THE ORDER OF WORDS

1. We saw the postman calling at your house with a parcel.
2. Calling at your house, we saw the postman with a parcel.
3. Calling at your house with a parcel, we saw the postman.

I. IMPORTANCE OF ORDER OF WORDS. The above sentences all contain the same words, but in each sentence the words appear in a different order. *Explain the difference in meaning produced by the change in order.*

From these examples you will see that the order in which words and phrases are placed in a sentence is very important, for a slight change may give an entirely different meaning to the sentence. In this lesson we will consider the principal rules connected with the order of words.

II. SUBJECT, PREDICATE, AND OBJECT. (1) The Subject usually comes before the Predicate, and the Object comes after the Predicate. This is called the natural order. Examples:

The vessel sank.

The boy closed the book.

The cottage had a thatched roof.

You are busy.

(2) The Subject may, however, be placed after the Predicate in the following cases:

(a) *In questions.*

Are *you* busy?

Are *the sheep* in the meadow?

Has *the ship* three masts?



(b) *After the exact words used by the speaker.*

"I cannot help you," said *the stranger*.

"What splendid weather it is," said *the snow man* to himself.

"Get out of Mr. Fletcher's road," called *Sally Watkins* from her house door.

(c) *In poetry for purposes of rhyme or rhythm.*

Into the jaws of Death,  
Into the mouth of Hell,  
Rode *the six hundred*.

Then did the little maid reply  
Seven boys and girls are *we*.

The lights are gone, and gone are all *the guests*  
That thronging came with merriment and jests.

(d) *For the sake of emphasis.*

In the valley far below lay *a tiny village*.  
At the gate of the palace stood *a tall soldier*.

(3) Similarly the Object may come before the Predicate in certain cases:

(a) *In poetry.*

With many a curve *my banks* I fret.

*No mate or comrade* Lucy knew.

*Your glorious standard* launch again  
To match another foe.

(b) *For the sake of emphasis.*

*Silver and gold* have I none, but such as I have give I thee.

*This order* the men obeyed without a moment's hesitation.  
*My home and family* I shall never see again.

NOTE.—*The most emphatic positions in a sentence are the beginning and the end.*

III. LIMITING WORDS AND PHRASES. All limiting words and phrases (adjectives, adverbs, adjective

and adverb phrases) must be placed as close as possible to the words which they limit.

1. *Errors in the position of phrases* are frequently made, and very curious results follow, as you will see from the examples. After reading the sentences you should correct the order of words.

Lost an umbrella by a lady with a silver handle and one broken rib.

Mr. X, the Light Blue secretary, is unable to play through indisposition at inside right.

The boat is propelled by a long oar, worked by a woman, projecting from the stern.

2. *Errors in the position of adjectives and adverbs* are not so frequently made. The main thing is to remember to place them as close as possible to the words which they limit.

(a) *The adverb "only" is frequently misplaced.*

"I *only* wrote three lines", should be, "I wrote *only* three lines".

"We *only* praise him when he deserves it", should be, "We praise him *only* when he deserves it".

"Stanley *only* succeeded in reaching the lake", should be, "Only Stanley succeeded in reaching the lake".

(b) *Adjectives usually come before the nouns which they limit.*

The *good, old* sailor loved to tell tales of his *early* experiences.

(c) *If two or more adjectives limit one noun, they are sometimes placed after it.*

The two men, *gaunt* and *haggard*, awaited their terrible doom.

The poor lad, *hungry* and *miserable*, stood before the magistrate.

(d) *Adverbs of time usually come before the verbs which they limit, and other adverbs usually follow,*



*particularly if both kinds occur in the same sentence.*

- They seldom went far from home.
- Mary immediately went out of the room.
- I frequently visited him there.

(e) *Adverbs used with a verb consisting of two words are usually placed between them:*

- I have now finished my anecdotes of Isaac Newton.
- Night had rapidly fallen.
- The pole was firmly fixed in the ground.

## EXERCISES IN COMPOSITION

I. *Read the following in the natural order of words:*

- (1) Sweet the memory is to me of the land beyond the sea. (2) Waken, lords and ladies gay, on the mountain dawns the day. (3) Soft is the note and sad the lay that mourns the lovely Rosabelle. (4) Close on the hounds the hunter came. (5) Blue were her eyes as the fairy flax. (6) Great is Diana of the Ephesians. (7) With a great sum obtained I this freedom. (8) Then burst his mighty heart; and, in his mantle muffling up his face, even at the base of Pompey's statue, which all the while ran blood, great Cæsar fell. (9) So great an honour I cannot refuse. (10) At one end of the room was a large book-case.

II. *Make the following sentences more emphatic by changing the order of words. The parts to be emphasized are printed in italics.*

- (1) I then heard the sounds of battle *for the first time*. (2) I wandered *to and fro* all day. (3) A great treasure of silver and gold lay *in the castle*. (4) He pushed aside *the heavy stone* with the greatest ease. (5) It is natural to avoid strangers *in such a desolate place*. (6) He was indeed *a strange old man*. (7) No man could endure for long *such a severe strain*. (8) We heard *again* the sound of rushing waters. (9) The swallow builds in barns *in Sweden*, and is called the barn-swallow. (10) The King had *never before* betrayed so much anxiety.

III. *Rearrange the following sentences, correcting the order of words:*

- (1) We were in the midst now of a foaming torrent.  
 (2) To let, bed-sitting-room suitable for a single gentleman 18 feet long and 10 feet wide. (3) He rose early and left the house where he had been living on his bicycle.  
 (4) There was a small log-hut on the bank of the river, out of which came three fully-armed soldiers. (5) We have for sale a massive gentleman's gold watch. (6) The boys ran seldom to school. (7) We are sure that he will return soon home. (8) "A dreadful calamity has befallen us," impressively said our leader. (9) We only had French lessons twice a week. (10) The night was so dark that I could neither see road nor footpath. (11) He not only owed his success to his ability, but also to his industry.

IV. *Give the following sentences in two different ways, without altering the sense.* Example: The ship looks its best at night. (1) It is at night that the ship looks its best. (2) To see the ship at its best, one should see it at night.

- (1) The blackbirds were singing on the edge of the wood. (2) In the carriage sat a young lady with a book in her hand. (3) He placed a massive stone at the mouth of the cave to defend the entrance. (4) My companion rushed down the slope with a shout of triumph. (5) Flowers of all kinds were in the garden. (6) I was forced to lie down all day owing to a cut on my foot. (7) It seemed to me an impossible task. (8) Home they brought her warrior dead.

V. *Say the following sentences, leaving out any unnecessary words:*

- (1) The two older boys boldly entered into the room.  
 (2) He lost his balance and fell off of the branch. (3) Every word that he said was audibly heard by every person in the vast audience. (4) He could see nothing before him in the future but trouble and anxiety. (5) The maid soon returned to the bedroom with a can of boiling hot water. (6) We saw two men approaching towards us from the direction of the village. (7) My friends and my



companions they all believed that I would succeed in my enterprise. (8) The name of the ship was called Malaya. (9) The old man sorrowfully returned back to his poor cottage. (10) The rough clearing was illumined and lit up by the blaze of many fires.

VI. *You have recently received, as a birthday present, a watch and chain (or a wrist-watch and bracelet). Write an imaginary dialogue between the two.* The dialogue may run on the following lines, but you can, of course, adopt any other subject-matter which you prefer to develop. Take care to avoid the use of any slang words in the conversation.

Watch complains that Chain is useless encumbrance. It does no work, while the Watch toils ceaselessly. Watch quite capable of looking after itself. It boasts of its value as compared with that of the Chain.

Chain replies pleasantly, but will accept no blame for being fastened to the Watch. It explains its usefulness, giving one or two instances.

The two decide in the end that, as they have to be companions, they must make the best of one another, and live in a friendly and neighbourly manner.

**Alternatives:** *Write a similar dialogue between (1) a Football and the Net, or (2) a Clock and the Key.*

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## Lesson 18

### VERSE COMPOSITION

*Read the following stanzas:*

#### THE INCHCAPE ROCK

No stir in the air, no stir in the sea,  
The ship was as still as she could be,  
Her sails from heaven received no motion,  
Her keel was steady in the ocean.

## GRAMMAR AND COMPOSITION

Without either sign or sound of their shock  
 The waves flow'd over the Inchcape Rock;  
 So little they rose, so little they fell,  
 They did not move the Inchcape Bell.

The good old Abbot of Aberbrothok  
 Had placed that bell on the Inchcape Rock;  
 On a buoy in the storm it floated and swung,  
 And over the waves its warning rung.

R. SOUTHEY.

I. RHYTHM. The three stanzas which you have just read are probably as well known to you as those of *John Gilpin* which you studied in Lesson 9.

Read the stanzas again, beating time to the rhythm. You will notice that we have here four beats to each of the four lines, and that this rhythm-plan is repeated in each stanza. Set down the first stanza, marking the stresses, just as you did in Lesson 9.

Let us next proceed one step further in our study of rhythm, and determine also the unstressed syllables. This is an easy matter, for if you have shown all the stresses correctly, the remaining syllables must be unstressed. We will set down the second stanza of the ballad, indicating the unstressed syllables by a curved line, thus:

Without either sign or sound of their shock  
 The waves flow'd over the Inchcape Rock;  
 So little they rose, so little they fell,  
 They did not move the Inchcape Bell.

We notice that the unstressed syllables are not so regular as the stressed syllables. Yet in this particular stanza we always have either one by itself, or two of them together. Each beat consists of one stressed and one unstressed syllable, or else of one stressed and two unstressed syllables. Each set of stressed and unstressed syllables we may call a *foot*. The



foot may be shown by a short vertical line dividing it from the next foot, like a bar of music, thus:

Without | either sign | or sound | of their shock.

You will notice that, in the last line of the stanza, the unstressed syllables are as regular as the stressed. Why has the poet produced this regularity here? Is it not possibly to indicate the steadiness of the buoy as contrasted with the waves which poured over it?

Write down the third stanza, marking the feet in precisely the same way as has been done above, and separating them by short vertical lines. When we mark out a stanza in this manner, we are said to *scan* it. The act of scanning, we call *scansion*.

Before we finish our study of rhythm in this lesson, notice that the verse rhythm must always correspond with the speech rhythm. The stress in poetry should not fall on a part of the word which is not stressed in ordinary speech.

**II. RHYME.** Examine the rhyme-plan of the three stanzas at the head of this lesson. You will see that the first and second lines have end-rhymes, and also the third and fourth. We may describe this alphabetically thus: *a a b b*.

The third and fourth lines of the first stanza have rhyming words of more than one syllable. You will notice that it is not necessarily the last syllables only which have to rhyme. The rule is that the last stressed syllables, and all syllables which follow them, must rhyme; for example, *motion* and *ocean*.

## EXERCISES IN VERSE COMPOSITION

**I.** *Write out each of the following as a stanza of four lines, and mark the stressed and unstressed syllables in each line:*

1. The summer and autumn had been so wet, that in winter the corn was growing yet; 'twas a piteous sight to see all around the grain lie rotten on the ground.

2. "Yea, that shall I do and make your grace merry: you think I'm the abbot of Canterbury; but I'm his poor shepherd, as plain you may see, that am come to beg pardon for him and for me."

II. *Each of the following is really two lines of rhyming verse, but the order of the words has been altered to the prose order. Write or read them as lines of verse.*

1. I'll tell you anon an ancient story of a notable prince that was called King John.
2. And now his clansmen advance on the Saxons, with a shout from each heart, and a soul in each lance.
3. The hunter came close on the hounds to cheer them on the vanished game.
4. That gliding stream, deep and still, must seem beautiful to thee.
5. But the Rover could hear one dreadful sound even in his dying fear.

III. *Give three rhymes for each of the following words:*

Belt, rest, place, run, went, stood, bride, home, brink, stair.

IV. *Give the end words of three stanzas of four lines each, according to the following rhyme-plan: a a b b. Vary the rhymes in each verse.*

V. *Complete the following lines by adding suitable rhyming words:*

1. There was a lady lived in a —  
Large in the eyes, and slim and —
2. So thick a haze o'erspreads the —  
They cannot see the sun on —
3. I heard the broadsword's deadly —  
As if an hundred anvils —
4. Where the pools are bright and —  
Where the grey trout lies —
5. Up from the meadows rich with —  
Clear in the cool September —



VI. We give here the next three stanzas of the poem at the head of this lesson, arranged in prose order. You are required to write them in verse, following the rhyme-plan and rhythm-plan of the stanzas given. Your task is therefore to arrange the words so that their natural rhythm will fit in with the plan. When a word or phrase is printed in italics, you will have to alter or vary it in some way, in order to make it fit.

1. When the rock was *hidden* by the swell of the surge, the *seamen* heard the warning bell, and then they knew the perilous *crag*, and blessed the Abbot of Aberbrothok.

2. The sun was shining *gaily* in the sky, all things were joyful on that day. The sea-birds *were screaming* as they wheeled *about*, and in their sound there was joyance.

3. The buoy of the Inchcape Bell *could be* seen, a darker speck on the green ocean. Sir Ralph the Rover walked the deck of *his ship*, and his eye *fixed upon* the darker speck.

## Lesson 19

# REVISION OF THE PARTS OF SPEECH

The farmer and I were walking slowly down a dusty road.

I. ANALYSIS. In the above sentence we have examples of all the parts of speech that you have studied. It is necessary to *analyse* the sentence first, to discover the work done by each word, since words are given *names* according to their work.

The Subject of the sentence is *The farmer and I*, because these words indicate the persons about whom the statement is made.

The Predicate of the sentence is *were walking slowly down a dusty road*, because these words tell us what was said about the Subject.

The Predicate can be analysed into its parts. The "doing" or "happening" words are *were walking*. These words therefore form the Predicate-words or Verb.

*Slowly* tells us how the action was done; it therefore limits the scope or application of the verb.

*Down a dusty road* tells us where the action was done, and therefore limits further the scope or application of the verb. This group of words makes sense, but not complete sense, and is called a Phrase.

The analysis of the sentence may be shown thus:

Subject.		Predicate.	
Subject-words.	Limitation of Subject.	Verb.	Limitation of Verb.
farmer and I	The	were walking	(1) slowly, (2) down a dusty road

II. PARTS OF SPEECH. There are two persons mentioned in the Subject of the sentence, *farmer* and *I*.

We say that the word *farmer* is a noun, because it is a name.

*I* is a pronoun, because it stands for my name.

*The* is the definite article, limiting the word *farmer*. It is called "definite", because it points out one particular person.

*And* is a conjunction, because it joins the words *farmer* and *I*.

*Were walking*, as we have already seen, is the verb.

*Slowly* is an adverb (limiting *were walking*), because it tells how the action was done.

*Down a dusty road* is an adverb phrase (limiting the verb *were walking*), because it tells us where the action was done. In this phrase we can distinguish the following parts of speech:



*Road* is a **noun**, because it is a name.

*Dusty* is an **adjective** (limiting the noun *road*), because it describes the road.

*A* is the **indefinite article**, limiting the word *road*. It is called "indefinite", because it refers to any road, and not to one particular road.

*Down* is a **preposition**, *placed before* the noun *road*, showing its relation to the rest of the sentence.

When we explain exactly the function of a particular word in a sentence, and give it a name, as we have done above, we are said to **parse** the word.

## EXERCISES IN GRAMMAR

I. (a) *Pick out the statements, questions, and commands in the following sentences.*

(b) *Analyse them.*

(c) *Parse all the words in sentences 1, 3, 6, 9, 12.*

### THE CAT AND THE FOX

(1) One day the cat met the fox in a wood. (2) "Are you well to-day?" (3) The fox was very angry. (4) "Do you know your manners?" (5) "Tell me your accomplishments." (6) "I have only one." (7) "I can climb trees to escape the dogs." (8) "Is that all?" (9) "I have a sackful of tricks." (10) "Come with me." (11) "I will show you." (12) At that moment a huntsman and four hounds came along. (13) The cat sprang into a tree. (14) "Undo your sack, Mr. Fox." (15) But the hounds caught him.

II. (a) *Analyse the following sentences.*

(b) *Say which nouns are common, which proper, and which abstract.*

(c) *Distinguish between the transitive and intransitive verbs.*

(d) *Pick out the phrases, and explain their use.*

## ARACHNE

(1) Arachne lived in an ancient city of Greece. (2) Her parents were very poor and humble. (3) She made wonderful embroidery. (4) Soon her name was famous throughout Greece. (5) Princes and merchants paid great prices for her work. (6) Then wealth and comfort replaced poverty in Arachne's home. (7) Unfortunately, the girl became very vain. (8) One day, she boasted that she could surpass Minerva. (9) The goddess changed her into a spider. (10) Now poor Arachne spins for ever.

## REVISION EXERCISES IN COMPOSITION

I. *Make a statement and ask a question about each of the following:*

(1) The moon. (2) An avenue of trees. (3) A railway station. (4) Daffodils. (5) Christmas holidays. (6) Snow. (7) Birthday presents. (8) Charles Dickens. (9) Saturday night. (10) Apples.

II. *Give ten sentences expressing commands, and state the subject, which is understood, in each sentence.*

III. *Add suitable descriptive adjectives to the nouns printed in italics in the following:*

When Psyche opened her eyes, the *sun* was streaming into her apartment. She found that she was reposing upon a *couch*, as soft as down, and looking round, she beheld walls of *marble* and *ornaments* of ivory and of gold. Through the *columns* at one end of the room, she caught glimpses of a *garden*, and she could hear the *murmur* of fountains and the *songs* of birds. She called for food, and unseen hands placed before her baskets of *fruit*. As she ate, the *spirits* played *music* for her delight. Then she walked in the *garden* and plucked *roses* from the *bushes*.

IV. *Construct full sentences containing the following nouns and verbs, used respectively as subject and verb. Add to the noun a suitable adjective or adjective phrase, and to the verb a suitable adverb or adverb phrase.*



- (1) Man, stands. (2) Bell, peals. (3) Rainbow, faded.  
 (4) Dog, found. (5) Rabbit, crept. (6) Fox, met. (7)  
 Grass, was. (8) Stream, winds. (9) Trees, wear. (10)  
 Cawing, resounds.

V. *Say or write sentences containing the following expressions:*

- (1) Arrival in, arrival at. (2) Run into, run through.  
 (3) A taste for, a taste of. (4) Careful about, careful of.  
 (5) Fall among, fall into. (6) Tired of, tired with. (7)  
 Need for, need of. (8) Glad at, glad of.

VI. *Punctuate the following passage, inserting commas, full stops, question marks, and quotation marks:*

When we were little the Mock Turtle went on we went to school in the sea the master was an old Turtle we used to call him Tortoise why did you call him Tortoise if he wasn't one Alice asked we called him Tortoise because he taught us said the Mock Turtle angrily really you are very dull you ought to be ashamed of yourself for asking such a simple question added the Gryphon.

VII. *Combine each of the following into a simple sentence:*

(1) He was always obedient to his father. He was always obedient to his mother. (2) The servants had been sent to the rear of the army. The attendants had been sent to the rear of the army. (3) He saw a little, ugly, black, ragged boy. The boy had bleared eyes and grinning white teeth. (4) And behold, it was himself. He saw himself reflected in a great mirror. (5) Tom found himself in a hall. The hall was large and well-furnished. (6) The last of the Saxon kings stood calm and alone. His eye was watchful. His axe was uplifted. (7) The swallow lays four white eggs. They are dotted with red specks.

VIII. *Give a verb expressing the sound made by each of the following, and construct a complete sentence containing both verb and noun:*

A cat, a horse, a sparrow, a spring of water, a brook,

a waterfall, a railway train, the leaves of the trees, a whistle, a fire.

**IX. Write a description of a Railway Station.** It would be well, before writing this essay, if you could visit a railway station, in order to make notes of the features which you intend to describe. You can expand any of the ideas given in the following outline, but it is not at all necessary for you to adopt the suggestions of the outline, if you have other ideas which you prefer to develop.

(1) *Introduction.* A short paragraph giving an impression of a railway station from any one point of view (for example: size—noise and bustle—importance). (2) *The Booking Hall.* Ticket office—passengers—porters with luggage. (3) *The Platforms.* Trains coming and going—powerful locomotives with their drivers and firemen—passenger and goods trains—the guard—the hurrying passengers—the station-master. (4) *Types of Passenger.* Describe briefly a few types; for example, the workman going to his labours, the man of business, the flustered old lady. (5) *Conclusion.* The railway station seldom rests day or night. The station is one point in a vast system of communications necessary to modern civilization.

**Alternatives:** (1) *Our Main Street on Saturday Night.* (2) *A Visit to a Flower Show.*



## Lesson 20

# THE NOUN

## KIND — NUMBER — POSSESSIVE

1. The soldiers of Clive defended the fort with great bravery.
2. Clive was a great soldier.
3. The general praised the soldier's courage.
4. Cockades were attached to the soldiers' helmets.



I. KIND. We have seen in an early lesson that the name of a person or thing is called a noun. There are three kinds of noun:

**Common Nouns** are the names of any one of a class of things, e.g. *soldier, town, month*.

**Proper Nouns** are the names of particular persons or things, e.g. *Clive, London, January*.

**Abstract Nouns** are the names of qualities or states, e.g. *bravery, absence, knowledge*.

Some common nouns indicate a group or a collection of people or things, such as *army, team, crew, choir, nation, fleet*. These are called **Collective Nouns**.

II. NUMBER. Notice the words *soldiers* and *soldier* in sentences 1 and 2. What difference does the *-s* make to the meaning of the word? It shows that there was more than one soldier. We call this form of the noun plural, and *soldier*, meaning *one soldier*, we call singular. These terms singular and plural indicate the number of the noun. Number is the form of a word which shows whether it refers to one or more than one thing or person.

Notice that abstract nouns, like *bravery*, and proper nouns, like *Clive*, do not usually have a plural form.

III. THE FUNCTION OF NOUNS. What is the function or use of nouns in a sentence? Let us consider the nouns in examples 1 and 2:

1. *Soldiers* is the subject of *defended*. *Clive* is used with the preposition *of* to form an adjective phrase which limits *soldiers*. *Fort* is the thing which the soldiers defended, and is therefore the object of the sentence. *Bravery* comes in the adverb phrase *with great bravery*, which tells how the soldiers defended the fort.

2. *Clive* is the subject of *was*. *Soldier* tells us what Clive was. It is used as the complement of the incomplete verb *was*.

IV. THE POSSESSIVE. Notice the spelling of the word *soldier's* in the third example. What does the word tell us? It shows who possessed the *courage*. When we add 's to a noun, we show that possession is indicated, and we call this form of the noun the Possessive Case. We call the mark (') an Apostrophe.

In the fourth example, the word *soldiers'* also indicates possession, for it tells us who possessed the *helmets*. Here, however, the word indicates more than one; it is in the plural number. So we see that, in order to show possession with a plural noun, the apostrophe is placed after the plural form of the word.

*Note.*—The apostrophe is also used to indicate a letter which has been omitted in a shortened form of expression, e.g. (1) Why did you call him Tortoise, if he *wasn't* one? (2) *I'll* tell you an ancient story.

V. PARSING. The nouns in our first example should be parsed as follows:

*Soldiers*, common noun, plural, subject of *defended*.

*Clive*, proper noun, used with the preposition *of* to form an adjective phrase limiting *soldiers*.

*Fort*, common noun, singular, object of *defended*.

*Bravery*, abstract noun, used with the preposition *with* to form an adverb phrase limiting *defended*.

VI. THE USE OF CAPITAL LETTERS. Capital letters are used to begin:

1. The first word of all sentences, following a full stop or a question mark.

For a second we looked back. The pursuit had ceased. Had our enemy gone back to the shore? Perhaps he was hiding amongst the rocks to await our return.

2. The first word of all lines of poetry.

In his chamber, weak and dying,  
Was the Norman baron lying.

3. Proper nouns, and adjectives derived from them.

England, English, James, London.



#### 4. The first word of a direct quotation.

Wat Tyler rode up to the King and said: "Dost thou see all my men there?"

#### 5. All names of God and the Bible, and pronouns standing for the name of God.

We must study the Scriptures patiently in order to find out how God has been pleased to reveal Himself to man.

#### 6. All names of days, months, seasons, and the names of holidays and festivals.

Tuesday, January, Spring, Christmas Day, Bank Holiday.

#### 7. The words Oh, Ah, and I.

#### 8. Words in the salutation of a letter.

Dear Sir, Dear Madam, My Dear Brother.

#### 9. Headings and titles.

The Wreck of the Hesperus, The Daily Chronicle, The Prime Minister, The Duke of Norfolk, Edward the Confessor.

*All abbreviated titles are included.*

*Dr. Smith, Mr. Jones, Mrs. Robinson, James Johnson, Esq., Rev. A. J. Kean, Messrs. Henry and Cleaver; also such abbreviations as the following:*

B.A. ( <i>Bachelor of Arts</i> ).	LL.D. ( <i>Doctor of Laws</i> ).
M.A. ( <i>Master of Arts</i> ).	F.R.S. ( <i>Fellow of the Royal Society</i> ).
M.D. ( <i>Doctor of Medicine</i> ).	H.M.S. ( <i>His Majesty's Ship</i> ).
M.P. ( <i>Member of Parliament</i> ).	V.C. ( <i>Victoria Cross</i> ).
K.C. ( <i>King's Counsel</i> ).	K.C.B. ( <i>Knight Commander of the Bath</i> ).
J.P. ( <i>Justice of the Peace</i> ).	

VII. PUNCTUATION. Notice that a full stop is required after all abbreviated forms, whether titles or not, such as: *1st.*, *2nd.*, *etc.*, *lb.*, *cwt.*

## EXERCISES IN GRAMMAR

I. *Pick out the nouns in the following sentences, and parse them (i.e. state the kind, number, and function of each):*

(1) David Copperfield was born at Blunderstone in Suffolk. (2) He went to Mr. Creakle's school at Salem. (3) There he met James Steerforth and Tommy Traddles. (4) Peggotty was David's nurse. (5) She married Barkis the carrier. (6) Ham, Little Emily, Daniel Peggotty, and Mrs. Gummidge lived in a boat. (7) Miss Betsy Trotwood and the donkeys will amuse you. (8) You will hate Uriah Heep. (9) He was David's enemy. (10) Steerforth was drowned in the great storm.

II. *Do the same in the following passage:*

## DANIEL PEGGOTTY'S HOUSE

There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book. On the walls there were some common coloured pictures, framed and glazed, of Scripture subjects; such as I have never seen since in the hands of pedlars, without seeing the whole interior of Peggotty's brother's house again. Abraham in red going to sacrifice Isaac in blue, and Daniel in yellow cast into a den of green lions were the most prominent of these.

CHARLES DICKENS, *David Copperfield*.

III. *Analyse the sentences in Exercise I.*

## EXERCISES IN COMPOSITION

I. *Give the plural form of the following nouns; also the possessive singular and plural, and use these forms in complete sentences:*



Girl, sister, flower, sparrow, author, horse, neighbour, scholar, boy, visitor.

II. *Insert capital letters, where necessary, in the following sentences:*

(1) the battle of hastings was fought on christmas day, 1066. (2) robert louis stevenson was the author of "treasure island". (3) the bible is the finest specimen of prose literature in the english language. (4) the prince of wales laid the foundation stone of our town hall. (5) he was accompanied by the duke of devonshire. (6) shylock thought that portia was pleading in his favour, and he said: "a daniel come to judgment! oh wise young judge, how i do honour you!" (7) oh to be in england, now that april's there! (8) our chief winter game is football; in summer we play cricket. (9) remember now thy creator in the days of thy youth. (10) a conference of the english and french prime ministers has been arranged.

III. *Give the nouns corresponding to:*

1. *The verbs*:—summon, rely, paralyse, fascinate, mix, exist, repeat, contradict, extend, give.
2. *The adjectives*:—supreme, resolute, impetuous, rapid, merry, brave, long, free.

*Use the nouns in complete sentences.*

IV. *Insert an apostrophe where required in the following:*

(1) "I've been to a day-school too," said Alice; "you neednt be so proud as all that." (2) "I'll go to my tower on the Rhine," replied he. "Tis the safest place in Germany." (3) Emperor, by Gods grace, weve got you Ratisbon. (4) In a cowslips bell I lie. (5) The Admirals long-expected signal was at last hoisted, and the ships prows were headed for the western sea. (6) Messages were sent home to the boys fathers. (7) It was five oclock, and Maggie had not yet returned from her work.

V. *Write an Essay on Getting up on Cold Mornings.* The subject may be treated humorously if you like.

The suggested outline may be useful. [Note.—If Leigh Hunt's essay on "Getting up on Cold Mornings" is available, it might, with advantage, be read to the class. The first part of his essay, entitled "A 'Now', descriptive of a Cold Day", would also be suitable for the purpose.]

(1) *Various Opinions on the Question.* Some people would declare it an easy matter; others would find it difficult and unpleasant. How would each of them argue the justice of his opinion? (2) *Your Personal View on the Matter.* Give your reasons for holding this opinion. (3) *Experiences on Getting up on Cold Mornings.* Waking up—cold air in the room—outlying parts of sheet and bolster stone-cold—windows frozen over—excuses for another five minutes in bed. (4) *Preparations for the Day.* How one gets up in the end—washing in cold water—numbed fingers. (5) *Conclusion.* What do you think is the best way of dealing with the situation? Some people envy the tortoise and the dormouse, which sleep over the winter.

**Alternatives.** Write a Composition on (1) *Going to Bed on Cold Nights*, or (2) *Woods in Winter*.

## Lesson 21

### NOUNS

#### PLURALS—FEMININES

**I. PLURAL OF NOUNS.** We have seen that a noun usually adds an -s to form its plural, as:

Head, heads; pencil, pencils.

Some nouns, however, form their plurals differently. The following cases should be noted:

1. Most nouns ending in -o add -es:

Potato, potatoes; cargo, cargoes; hero, heroes; echo, echoes; negro, negroes.



**Exceptions:** piano, pianos; grotto, grottos; cuckoo, cuckoos.

2. Most nouns ending in -f or -fe change the -f or -fe to -ves:

Knife, knives; sheaf, sheaves; calf, calves; wolf, wolves; thief, thieves.

*Some exceptions:* chief, chiefs; cliff, cliffs; roof, roofs; safe, safes.

3. Nouns ending in -y after a consonant, change the -y to -i and add -es:

Pony, ponies; army, armies; lady, ladies; fly, flies.

*If the -y follows a vowel, we add -s in the usual way:*

Key, keys; day, days; toy, toys.

4. Nouns ending in -ch, -sh, -s, -x, -ss (all hissing sounds) add -es:

Church, churches; bush, bushes; gas, gases; box, boxes; glass, glasses.

This is obviously because it would be very difficult to sound the usual plural -s after the hissing sound.

5. A few nouns form their plural by changing the vowel sound:

Man, men; tooth, teeth; foot, feet; mouse, mice; goose, geese.

6. Three nouns form their plural in -en:

Ox, oxen; child, children; brother, brethren (or brothers).

II. FEMININE OF NOUNS. We speak of masculine and feminine nouns, but it is really not the word in English which is masculine or feminine, but rather the person to whom the word refers. We indicate the sex of the person and not the class of the noun.

1. Many nouns form their feminines by adding -ess to the masculine form:

Shepherd, shepherdess; lion, lioness; heir, heiress.

2. When the noun ends in -er or -or, the -e or -o is dropped, and then the -ess is added:

Hunter, huntress; tiger, tigress; actor, actress.

*Note also:* negro, negress.

3. Some nouns have a different word for the feminine:

Father, mother; brother, sister; husband, wife; uncle, aunt; son, daughter; nephew, niece; boy, girl; man, woman; bull, cow; gander, goose; cock, hen.

4. Note the following peculiarities:

Widower, widow; fox, vixen; bridegroom, bride; hero, heroine; executor, executrix.

III. PUNCTUATION. The Mark of Exclamation. Examine the following quotations from Shakespeare:

1. How sweet the moonlight sleeps upon this bank!
2. A horse! a horse! my kingdom for a horse!
3. Alas, poor Yorick! I knew him, Horatio.

The mark (!) which you observe after certain words, phrases, and sentences is called a mark of exclamation. It is always used after words, phrases, or sentences expressing strong feeling.

Find in your literature five words and five phrases or sentences which express strong feeling.

Exclamatory words which have no meaning in themselves, as *Alas* in sentence 3, are called Interjections (Latin *inter jectus*, thrown between):

Hurrah! Oh! Ah! Bravo!

They are only sounds "thrown between" other words to express feeling.



## EXERCISES IN GRAMMAR

### I. *Form the plural of the following nouns:*

Ash, toy, fly, thief, hero, staff, rush, gulf, life, foot, echo, baby, ox, donkey, brass, roof, mouse, birch, lash, omnibus, woman.

### II. *Give the feminine of the following nouns:*

Duke, wizard, lord, drake, earl, poet, hero, gentleman, peacock, enchanter, ram, bachelor, traitor, sir, master, monk, executor, fox, nephew, hero.

## EXERCISES IN COMPOSITION

### I. *Put all the nouns in the following sentences in the plural, as far as the sense will allow, and make all other necessary changes:*

(1) Every man must perform his duty. (2) The dying hero's words will always be remembered by his countrymen. (3) The admiral was a naval genius. (4) The cargo of our ship was a strange medley. (5) The child's foot slipped on a rock, and he fell down the side of the cliff. (6) The weary ox laboured at the plough. (7) A woman's hat is more ornamental than a man's. (8) The actress's dress was very becoming. (9) My niece's party was a very brilliant affair. (10) The thief heard for the first time a wolf's howl. (11) The goose is not such a stupid creature as it seems. (12) The cuckoo's song tells us that spring has come.

### II. *The following sentences contain faulty expression and slang which are not permitted in good English. Rewrite the sentences so that the faults are corrected:*

(1) On Wednesday I rode to Brighton on my motor-bike. (2) It was an awful long ride. (3) "I've been knocked about something terrible," said the football. (4) You are jolly lucky to have such a valuable watch. (5) My fountain-pen has gone west. (6) The Fourth Form got up a play for Speech Day. (7) I am writing to thank you for your

kind invite to your party. (8) I am sorry for the poor girl in lots of ways. (9) I turned up punctually at five o'clock. (10) I am fed up with writing letters. (11) The lion lay in the sun until he got very sleepy. (12) I soon spotted my mistake.

III. *Say or write the following sentences, using other nouns for those printed in italics, but without altering the sense:*

(1) He loved to listen to the *tales* of wandering sailors. (2) We have come to the end of a very pleasant *vacation*. (3) He made no *reply* to my *query*. (4) We passed over a long *extent* of wooded country. (5) The tapping of a woodpecker was the only *sound* to be heard in the *silence* of the forest. (6) Away ye gay landscapes, ye *gardens* of roses. In you let the *minions* of luxury rove. (7) As the lady entered the *playhouse*, opera-glasses were levelled at her from every *quarter*.

IV. *Give sentences to show the meaning of the following pairs of words:*

Example: *Practice, practise.* (1) Practice makes perfect. (2) We must practise what we preach.

(1) Practice, practise. (2) Pray, prey. (3) Beach, beech. (4) Ascent, assent. (5) Suit, suite. (6) Faint, feint. (7) Vale, veil. (8) Coarse, course. (9) Rein, rain. (10) Goal, gaol.

V. *Punctuate the following sentences, inserting commas, quotation marks, and marks of exclamation where necessary:*

(1) Alice was getting out of breath but the Queen still cried faster faster. (2) Now then show your ticket child the guard went on. (3) What a thick black cloud that is she said and how fast it comes why I do believe it has wings. (4) Hush the lady is about to sing again. (5) Hurrah cried the four boys all together. (6) Alas I am all alone in the world said the poor girl. (7) Ah well they may write such things in a book Humpty Dumpty said in a calmer tone. (8) Oh said Alice she was too much



puzzled to make any further remark. (9) Pooh pooh nonsense said the little man angrily. (10) Halt shouted the King and all his men at once fell off their horses.

**VI. KEEPING A DIARY.** *Write out the story of any day of your life, yesterday, if you like.* Begin by writing down your full name and address. Then put the date (day of the week, month, and year). Note down titles for your paragraphs, before you begin your narrative. Tell what you did, or what happened, especially anything that was interesting or that seemed important.

If you wrote such an account from day to day, it would be called your **diary**. It is interesting and useful to keep a diary. *Do so as an experiment for the next three days.* Keep your diary free from slang, and from any expressions which are not good English.

**Alternatives.** *Write a description of one of the following: (1) a Picnic, (2) the Most Enjoyable Day of your Life.*

## Lesson 22

# DESCRIPTION OF PEOPLE

## EXAMINATION OF MODELS

In the course of your lessons, you have now written a number of descriptions of scenes and places. You have also perhaps included in some of your descriptions of places a paragraph about people, and you have no doubt discovered that it is not an easy matter to write a really good description of a person. In this lesson we will examine a few simple passages descriptive of people, taken from the works of famous authors; and we will endeavour to learn something from observing the methods adopted by the authors for their purpose.

## I. KIT

Kit was a shock-headed, awkward, shambling lad, with an uncommonly wide mouth, very red cheeks, a turned-up nose, and certainly the most comical expression of face I ever saw.

CHARLES DICKENS.

Does the above passage convey to your mind an idea of the appearance of the person described? Does it give you a *complete* picture? It is an impression rather than a description, is it not? Notice, however, that there is not a single word in the passage which does not help to build up the picture. The adjectives which the author uses are particularly expressive. Try to improve upon them by substituting any other words of similar meaning. What is meant exactly by *shock-headed* and *shambling*?

## II. CEDRIC THE SAXON

Cedric was not above the middle stature, but broad-shouldered, long-armed, and powerfully made, like one accustomed to endure the fatigue of war or of the chase; his face was broad, with large blue eyes, open and frank features, fine teeth, and a well-formed head, altogether expressive of that sort of good-humour which often lodges with a sudden and hasty temper. His long, yellow hair was equally divided on the top of his head and upon his brow, and combed down on each side to the length of his shoulders; it had but little tendency to grey, although Cedric was approaching his sixtieth year.

His dress was a tunic of forest green, furred at the throat and cuffs with what was called *minever*, a kind of fur inferior in quality to ermine, and formed, it is believed, of the skin of the grey squirrel. This doublet hung unbuttoned over a close dress of scarlet which sat tight to his body; he had breeches of the same, but they did not reach below the lower part of the thigh, leaving the knee exposed. His feet had sandals of the same fashion with the peasants, but of finer materials, and secured in the front with golden clasps. He had bracelets of gold upon his arms, and a broad collar of the same precious metal



around his neck. About his waist he wore a richly studded belt, in which was stuck a short, straight, two-edged sword, with a sharp point, so disposed as to hang almost perpendicularly by his side.

SIR WALTER SCOTT.

This passage forms a strong contrast to the first. Explain this statement. There is no doubt that the author has formed a very clear conception in his own mind of the appearance of the person whom he is describing. Has he successfully conveyed that conception to *your* mind? Test this by trying to describe Cedric in your own words.

Scott's method of description is *exhaustive*; that is, to say, he describes systematically and carefully every feature of his subject, and thus builds up a complete picture. The passage given above is, indeed, only a part of a much longer description.

Notice the *order* in which the details are put before us by the author. We first have a description of Cedric's figure, and then of his head. His dress is next described, beginning with his tunic and ending with his sandals. Lastly, we are given the details of his ornaments and his weapon.

Observe the descriptive power of the author's adjectives and phrases, particularly in the first few sentences; they are like the long, firm strokes of a painter's brush, each one of which helps to make the picture leap into life. Notice, also, the clever combination of these expressions into sentences. Would the first sentence have read as well, if it had been written thus?—

Cedric was not above the middle stature. He had broad shoulders. His arms were long. He was powerfully made. He looked like one accustomed to endure fatigue.

A series of such short, jerky sentences is a common fault in beginners' attempts at description.

### III. HEReward

The door of the bower was thrown violently open, and in swaggered a noble lad eighteen years old. His face was

of extraordinary beauty, save that his lower jaw was too long and heavy, and that his eyes wore a strange and almost sinister expression, from the fact that one of them was grey, and the other blue. He was short, but of immense breadth of chest and strength of limb; while his delicate hands and feet and long locks of golden hair marked him of most noble, and even, as he really was, of ancient royal race.

He was dressed in a gaudy costume, resembling on the whole that of a Highland chieftain. His wrists and throat were tattooed in blue patterns; and he carried sword and dagger, a gold ring round his neck, and gold rings on his wrists. He was a lad to have gladdened the eyes of any mother.

CHARLES KINGSLEY.

In the above passage the author has given a description less detailed than the last. Do you think that it is a good one? If so, state your reasons. Has the author given you enough detail to convey to your mind the idea which he had formed of the youthful Hereward? Is your impression confused or clear? If clear, say what has made it so.

Kingsley's method differs from that of Scott, in that he is *selective* in his treatment of detail, instead of *exhaustive*. He selects the distinctive features of his subject, and describes these features in a few carefully composed and expressive sentences. We are left with a somewhat hazy notion of Hereward's dress, but we have a very clear conception of his physical strength and his striking personality; and that is just what the author wants us to have. We cannot say that one of these methods is better than the other, for so much depends on the aim of the writer; but we can say that, in general, it is a mistake to try to convey everything to the mind of the reader, for he will grasp more readily the really striking features and details.

Notice the order of Kingsley's description, and state each feature in the order mentioned. Give any words or phrases which you consider particularly expressive. What is meant exactly by the word *sinister*? Repeat the last sentence of the de-



scription. Why does it form a good conclusion?

Count the number of words in each of the sentences of the passage, and observe how these sentences vary in length. A series of short sentences, or a series of long sentences, would be monotonous.

#### IV. DIGGS

Diggs was young for his size, and a 'very clever fellow, nearly at the top of the fifth. His friends at home, having regard, I suppose, to his age, and not to his size and place in the school, had not put him into tails; and even his jackets were always too small; and he had a talent for destroying clothes, and making himself look shabby.

He was not on terms with Flashman's set, who sneered at his dress and ways behind his back, which he knew, and revenged himself by asking Flashman (*the school bully*) the most disagreeable questions, and treating him familiarly whenever a crowd of boys were round them. Neither was he intimate with any of the other bigger boys, who were warned off by his oddnesses, for he was a very queer fellow.

Amongst other failings, he had that of impecuniosity in a remarkable degree. He brought as much money as other boys to school, but he got rid of it in no time, no one knew how; and then, being also reckless, borrowed from anyone. When his debts accumulated and creditors pressed, he would have an auction in the hall of everything he possessed in the world, selling even his school-books, candlestick and study-table.

He never meddled with any little boy, and was popular with them, though they all looked on him with a sort of compassion, and called him "poor Diggs". However, he seemed equally indifferent to the sneers of big boys and the pity of small ones, and lived his own queer life with much apparent enjoyment to himself. THOMAS HUGHES.

Here we have an entirely different method of description from any of the foregoing. Where does the difference lie? There is here hardly any description at all of the person's appearance, yet we feel that we *know* the boy better than we know Hereward or

Cedric or Kit. This is because the author is chiefly interested in the boy's *character*, which is disclosed in a few carefully selected incidents and examples. The author chooses this method, because his aim, in introducing Diggs into his story, is to show how the boy's independent character was of service to Tom Brown at Rugby School, in defending him from the persecutions of a bully.

How does the author begin his description? Give the exact words of the first sentence. Notice that this consists of a brief *impression* of the boy, giving at once a feature of his appearance and a feature of his character. How does the author end his description? Why would the last sentence form an unsuitable beginning to the passage? Why does it form a good conclusion? What is the meaning of *put him into tails, to have a talent for, impecuniosity, creditors, compassion*?

### CONCLUSIONS

I. METHOD. In describing a person, it is best to make a combination of the methods illustrated in our literary passages. Begin by writing a brief impression of the person. Then give a short, detailed description of his or her physical appearance and dress. Next give a brief outline of the person's character. Lastly, compose a sentence which may form a suitable conclusion, summing up your subject from one point of view or another.

### II. POINTS LEARNT FROM MODELS.

1. Before you begin, form a clear conception in your own mind of the person whom you are about to describe.
2. Observe order in your description.
3. Do not try to describe everything, but fix your attention upon some distinctive features of your subject.
4. Search for vivid, descriptive phrases.
5. Vary the length of your sentences.



6. Avoid anything in the nature of "padding". Not a word should be used which does not help to build up the picture.

## EXERCISES IN COMPOSITION

1. Write a short impression of a pupil in your class, in the manner of the first passage given in the above lesson.
2. Describe yourself, dealing only with your personal appearance, and selecting distinctive features.
3. Describe in full a pupil in your school, who is well known to all of you, but do not mention his or her name. Your description should be read aloud, and your school-fellows should see if they can identify the person whom you have described.

## Lesson 23

### THE PERSONAL PRONOUN

1. The Hatter looked at Alice and the Dormouse.
2. "I am mad, you are a girl, and he is asleep."

I. PERSONAL PRONOUNS. Look at the above sentences. Whom do we mean by the words *I*, *you*, and *he*? If these words did not exist, the Hatter would have been obliged to say: "The Hatter is mad, Alice is a girl, and the Dormouse is asleep." These little words, therefore, save a repetition of the nouns; they stand in the place of nouns, and are therefore Pronouns. As they refer to *persons*, we will call them Personal Pronouns.

II. THE THREE PERSONS. The Hatter calls himself *I*. We will say that this pronoun is the *First Person*, or the *person speaking*. If several persons speak, or if one person speaks for several persons, the pronoun used is *we*, which is first person plural. He spoke *to* Alice, and called her *you*. This is the

**Second Person**, or *person spoken to*, which is the same for singular and plural.

He spoke *of* the Dormouse, using the pronoun *he*. This is the **Third Person**, or the *person spoken of*. If he had spoken of Alice, he would have used the pronoun *she*, which is the feminine form of the pronoun of the 3rd person. The pronouns *he* and *she* become *they* in the plural.

We also include, among the personal pronouns, the word *it*, standing for the name of a thing. *It*, of course, is **third person**, as it refers to the *thing spoken of*.

**III. OBJECT PRONOUNS.** In our examples, all the personal pronouns used are subjects of verbs. When we use personal pronouns as objects of verbs, they do not have the same form as when used as subjects. Thus we say: *he hit me* and not *he hit I*; *I hit him* and not *I hit he*. The pronoun *you* does not change in the object form.

As we use these pronouns constantly in ordinary speech, we should be quite familiar with them. They are classified in the subject and object forms in the following table:

TABLE OF PERSONAL PRONOUNS

Person.	Singular.		Plural.	
	Subject.	Object.	Subject.	Object.
1st	I	me	we	us
2nd	you (thou)	you (thee)	you (ye)	you (ye)
3rd	he she it	him her it	they	them

**IV. PARSING.** When we parse a personal pronoun,



we state the number, person, and function. The pronouns in the first two sentences in Exercise I, which follows, should be parsed thus:

*She*, personal pronoun, singular number, 3rd person, subject of the verb *locked*.

*Them*, personal pronoun, plural, 3rd person, object of the verb *locked*.

*We*, personal pronoun, plural, 1st person, subject of the verb *saw*.

*Him*, personal pronoun, singular, 3rd person, object of the verb *saw*.

## EXERCISES IN GRAMMAR

I. *Parse the personal pronouns in the following sentences:*

(1) She locked them in the barn. (2) We saw him at the Cup Final. (3) You and I will go together. (4) Meet us to-morrow. (5) Where has he gone? (6) You will find her in the garden. (7) Did you forget me? (8) I have finished it. (9) We expected you and him yesterday. (10) This morning they played cricket in the park.

II. *Do the same in the following passage:*

### SELLING OLIVER

"So you won't let me have him, gentlemen," said Mr. Gamfield, pausing near the door.

"No," replied Mr. Limbkins; "at least, as it's a nasty business, we think you ought to take something less than the premium we offered."

Mr. Gamfield's countenance brightened, as, with a quick step, he returned to the table and said: "What will you give, gentlemen? Come! Don't be too hard on a poor man. What will you give?"

"I should say, three pound ten was plenty," said Mr. Limbkins.

"Come," said Gamfield; "say four pound, gentlemen, and you've got rid of him for good and all."

CHARLES DICKENS, *Oliver Twist*.

III. *Analyse the sentences in Exercise I.*

## EXERCISES IN COMPOSITION

I. *Read the following passage, replacing the nouns in italics by suitable personal pronouns:*

When Adam turned the corner, *Adam* saw Hetty with her back towards *Adam*; *Hetty* was stooping to gather the low-hanging fruit. It was strange that *Hetty* had not heard *Adam* coming; perhaps it was because *Hetty* was making the leaves rustle. Hetty started when *Hetty* became conscious that someone was near, and when *Hetty* saw it was Adam, *Hetty* turned from pale to deep red.

"*Adam* frightened *Hetty*," Adam said. "Let *Adam* pick the currants," and *Adam* fetched the large basket and set *the basket* close to *Hetty and Adam*. Not a word more was spoken as *Hetty and Adam* gathered the currants.

II. *Construct sentences using all the various forms of the personal pronoun given in the table in Section III of the lesson.*

III. *Complete the following sentences by inserting a personal pronoun, as indicated:*

(1) *I* or *me*. The prefect was sent to fetch you and —.  
 (2) *We* or *us*. The master praised — two. (3) *He* or *him*. It is — that is to blame. (4) *She* or *her*. Are you addressing me or —? (5) *They* or *them*. — and their friends arrived about an hour ago. (6) *I* or *me*. It was — who broke the window. (7) *We* or *us*. — boys are used to fresh air and exercise. (8) *He* or *him*. Will you take — and his brother with you to-day? (9) *She* or *her*. — and her mother were expected to be present this afternoon. (10) *They* or *them*. Do not let — or their pupils think us discourteous.

IV. *Care should be taken, when using personal pronouns, to show clearly which nouns they represent. Recast the following sentences so that ambiguity is removed:*

(1) Fresh water is not suitable for the bird; it should be boiled. (2) Mary informed her friend that she had gained



the first prize. (3) The Headmaster told John's father that he was not making good progress. (4) The toy balloons caused great merriment among the little children, until one of them suddenly burst with a loud report. (5) Tickets for the dance include all refreshments. They should be taken in advance. (6) James told his master that he was sorry he could not play chess.

V. *The following sentences contain abbreviated forms of speech which are often used in conversation, but which should be avoided in your composition. Alter the sentences so that the fault is avoided:*

(1) She shan't enter my house again. (2) Won't you look for my comb? I'm sure it is not far away. (3) "I'm just one hundred and one years old," remarked the Queen. —"I can't believe that," said Alice. (4) She couldn't help laughing as she said: "I don't want you to hire me—and I don't care for jam. (5) "You couldn't have it, if you did want it," said the Queen. (6) I didn't know I was to have a party at all. (7) If I'd meant that, I'd have said it. (8) You'll wait for me, won't you? (9) "You've only a few yards to go," said the White Knight; "but you'll want to see me off first. I think it'll encourage me."

VI. *Discuss the subject of the essay.* It may be approached from several points of view, and there is no need for you to follow the suggestions of the outline given in the next section, unless you desire to do so. You might prefer to write *the story of a letter, told by itself, from the time it was posted to the time that it reached its destination.* You could deal, if you chose, with *the historical development of our postal system.* Or you might like to write about *the methods of carrying His Majesty's mails in various parts of the globe.*

VII. *Write a few paragraphs on The Post.* The following outline is suggested:

(1) *Introduction.* Postman tumbling letters out of pillar-box in English midland town. Consider strange adventures that these letters will have. (2) *At the Post Office.* Stamp obliterated by office stamp—sorted for town and other places—letters sent to nearest main line of railway—sorted

for up-line or down-line. We follow south-bound letters. (3) *The Mail Train*. Letters sorted again in special compartment—cleared at various times by net or hand. (4) *General Post Office, London*. Immense sorting-room—letters sent down shoots to waiting mail-vans—taken to London districts, continental expresses, railway stations for the south. (5) *Accuracy of Postal System*. Few letters go astray—"Hospital" for letters and parcels found open in the post—staff to decipher bad handwriting and to deal with insufficient addresses. Give any instances that you know personally of such letters reaching their destinations. (b) *Conclusion*. Construct a good sentence summing up the usefulness of the postal service.

**Alternatives.** *Write a few paragraphs on one of the following subjects: (1) Ways of Saving Money; (2) Collecting Foreign Stamps.*

## Lesson 24

# PRONOUNS AND ADJECTIVES

## POSSESSIVE—DEMONSTRATIVE

1. This book is mine.
2. This is my book, and that is yours.

### I. POSSESSIVE PRONOUNS AND ADJECTIVES.

What does the word *mine* stand for in sentence 1? *My book*. If the word *mine* did not exist, we should have to say: *This book is my book*. *Mine* stands instead of a noun; it is therefore a *pronoun*. It also tells us who possesses the book. It is therefore called a **Possessive Pronoun**. What part of speech is *my* in the phrase *my book*. Obviously, it limits the noun *book*, and must be an *adjective*. It tells us who possesses the book, and is therefore called a **Possessive Adjective**. What are the Possessive Pronouns



which stand instead of the phrases *your book, his book, our books, their books*? Possessive Pronouns and Possessive Adjectives have number and person, like Personal Pronouns.

TABLE OF POSSESSIVE PRONOUNS AND ADJECTIVES

Person.	Singular.		Plural.	
	Pronoun.	Adjective.	Pronoun.	Adjective.
1st	mine	my	ours	our
2nd	yours (thine)	your (thy)	yours	your
3rd	his hers its	his her its	theirs	their

## II. DEMONSTRATIVE PRONOUNS AND ADJECTIVES.

What does the word *this* stand for in sentence 2? This *book*. As it stands instead of the noun *book*, it is a *pronoun*. It also points out the position of the book. If we say *this*, we mean something near; if we say *that*, we mean something farther away. As *this* and *that* point out, we call them Demonstrative Pronouns.

In sentence 1, we find the word *this* again. Here it limits the noun *book*, to point out its position. It must therefore be a Demonstrative Adjective. Notice that the word is the same as in sentence 2, but it is doing different work. There it stands *instead* of a noun, here *with* a noun. We give it a name according to the work which it does.

*This* and *that* have different forms, *these* and *those*, in the *plural*.

## III. PARSING. Possessive and Demonstrative

pronouns and adjectives are parsed thus, the examples being taken from the first two sentences of Exercises in Grammar, I and II:

*Your*, possessive adjective, 2nd person, singular, limiting the noun *book*.

*Mine*, possessive pronoun, 1st person, singular, subject of the verb *is*.

*That*, demonstrative pronoun, singular, subject of the verb *is*.

*These*, demonstrative adjective, plural, limiting the noun *shoes*.

### EXERCISES IN GRAMMAR

I. *Distinguish between possessive adjectives and pronouns in the following sentences, and state the number, person, and function in each case:*

(1) Where is your book? (2) Mine is on the table. (3) Our house is in Park Avenue. (4) The dog wagged its tail. (5) John has read his book, but Mary has not finished hers. (6) Is their car a Rover? (7) No, theirs is a Swift, like ours. (8) My sister has gone to Brighton with her children. (9) This hat is his. (10) Where is yours?

II. *Distinguish between demonstrative adjectives and pronouns in the following, and state the number and function in each case:*

(1) That is the largest house in this road. (2) These shoes hurt me. (3) Those are a larger size. (4) That colour suits you, but this is too dark. (5) Bring those books to me. (6) This is the house that Jack built. (7) Those windows are dirty. (8) Give him this box, but keep that. (9) Look at this flower. (10) That will do.

III. *Analyse the sentences in Exercises I and II.*

### EXERCISES IN COMPOSITION

I. *Insert in the following sentences a possessive pronoun corresponding with the personal pronoun given in brackets:*



(1) Your brother is not quite so tall as (*we*). (2) The purse which you found is not (*I*) but (*she*). (3) These slippers are (*you*), are they not? (4) Their tents were pitched near (*we*). (5) Your diary is more complete than (*they*). (6) This is his pencil, I have lost (*I*). (7) Our cottage stands quite near (*he*). (8) A large ship entered the harbour, and on the deck I could see my brother and (*she*).

II. *Say or write the following sentences in the plural, as far as the sense will permit:*

(1) Here is my book. Where is his? (2) I asked her if this dog was hers. (3) What have you done with your railway ticket? I have mine in my pocket. (4) He lent me his bicycle because mine was injured. (5) She lost her train at Dover, but you caught yours. (6) My journey was a short one, but hers was long.

III. *Complete the following sentences by inserting a demonstrative pronoun:*

(1) To be or not to be, — is the question. (2) Heaven helps only — who help themselves. (3) The song you can hear is — of a nightingale. (4) These books are mine and — are yours. (5) That building is the Public Library, and — is the Town Hall. (6) — who live by the sword shall perish by the sword. (7) The speech of Antony was more effective than — of Brutus. (8) I love them that love me, and — that seek me early shall find me.

IV. *The following sentences read awkwardly, because two words of the same or similar sound occur near each other. Alter one of the words to remove the awkwardness:*

(1) We *walked* along the garden *walk*. (2) The child had to use all his *force*, in order to *force* his way against the terrible wind. (3) As we *crossed* the narrow channel, a small yacht sped *across* our bows. (4) In the narrow *passage* between the two houses, we *passed* two strange men. (5) The order to *advance* was given, and the men at once *advanced* across the plain. (6) One of the soldiers was carrying a wounded comrade on his *back*, as he made his way *back* to the shelter of the trenches. (7) On his

return home, John took the wrong *turning* and lost himself. (8) The *watch* said to the chain: "I have been *watching* you for some minutes." (9) The man was *fiercely* attacked by a *fierce* bull.

[*Note that a repetition of the same word used in the same way is permissible for the sake of emphasis: The room was all dressed in white—white window-curtains, white bed-curtains, white furniture, and white walls.*]

V. *Write a composition on your Favourite Book.* The following outline is suggested:

(1) *Book and Author.* Give name of book and author, and say something of the general class of book to which it belongs. (2) *The Story.* Give the main features of the plot, without going into any detail. (3) *Your Preference.* Say why you like this book better than any other.

Alternatives. (1) *Describe an incident in any book that you have recently read, e.g. the meeting of Friar Tuck and the Black Knight, in Ivanhoe; or Amyas Leigh loses his sight, from Westward Ho!* (2) *Your Favourite Motto.*

## Lesson 25

### MORE ABOUT PRONOUNS

#### INTERROGATIVE—REFLEXIVE—EMPHASIZING

1. Who broke the window?
2. What have you found?
3. Which is your hat?
4. The boy hurt himself.
5. The King himself watched the Cup Final.

I. INTERROGATIVE PRONOUNS. Read sentences 1, 2, and 3. What kind of sentence are they? *Questions.* Pick out the words which ask the questions.

*Who* asks a question about some person unknown. It stands instead of his name, which we want to find



out. *What* asks a question about some *thing* that we do not know. It stands instead of the name of the unknown thing. *Which* asks a question about the thing you possess, *your hat*, and saves mentioning the hat twice. It stands instead of the word *hat*. We see that the three words *who*, *what*, and *which* stand instead of nouns, and are therefore Pronouns. As they ask questions, we will call them Interrogative Pronouns.

*Note the following points about the above pronouns:*

1. *Who* stands for persons, and *what* and *which* for places or things.
2. If a question is asked about the object of an action, *who* becomes *whom*, e.g. "*Whom* did you see?"
3. *Which* and *what* may be used as *adjectives*, e.g. "*Which* hat is yours?" "*What* books have you in your desk?"

II. REFLEXIVE PRONOUNS. Analyse sentence 4. What is the object? Who is *himself*? The boy. Apparently the same person is both the subject and object, the doer and the receiver of the action. The action, instead of passing on to someone else, *bends back* on the boy. It is a *reflexive* (= bent back) action. As *himself* stands for the boy, it must be a pronoun. We will call it a Reflexive Pronoun.

From what personal pronoun is *himself* formed? *Him*, the object form of *he*, the 3rd person singular. We might have said, *He hurt himself*.

What are the reflexive pronouns corresponding with the personal pronouns: *I*, *you*, *she*, *we*, *they*, *it*? How are they formed?

III. EMPHASIZING PRONOUNS. Analyse sentence 5. Does the action *bend back* on the King? No. What does *himself* tell us? That it was *the King* in particular who watched the Cup Final. It emphasizes the noun *King*. It is not reflexive, as the action does not bend back. We will call it an Emphasizing Pronoun. It is the same word used in a different

way. All the reflexive pronouns can be used as emphasizing pronouns.

### REFLEXIVE AND EMPHASIZING PRONOUNS

Person.	Singular.	Plural.
1st	myself	ourselves
2nd	yourself	yourselves
3rd	himself herself itself	themselves

IV. PARSING. The pronouns in our examples should be parsed as follows:

1. *Who*, interrogative pronoun, subject of *broke*.
2. *What*, interrogative pronoun, object of *have found*.
3. *Which*, interrogative pronoun, subject of *is*.
4. *Himself*, reflexive pronoun, 3rd person, singular, object of *hurt*.
5. *Himself*, emphasizing pronoun, 3rd person, singular, forming part of the subject of *watched*.

### EXERCISES IN GRAMMAR

I. *Pick out the interrogative pronouns and adjectives in the following sentences, and say (1) whether they refer to persons or things, and (2) whether they are subject or object:*

- (1) What is the time? (2) Whom will you take to the Exhibition? (3) Which is the right road? (4) What shall we do to-morrow? (5) Who killed Cock Robin? (6) What colour is your new dress? (7) Which club shall I take? (8) Whom do you expect? (9) Which is the lightest bat? (10) Who will hold the bridge with me?



## II. *Parse the reflexive pronouns in the following:*

(1) We tired ourselves yesterday. (2) Jack and Harry made themselves ill on Christmas Day. (3) Mary looked at herself in the glass. (4) The outside-left picked himself up. (5) Do not burn yourself. (6) I addressed the envelope to myself. (7) George and I lost ourselves in the forest. (8) The carpenter accidentally hit himself with the hammer. (9) Wash yourselves before dinner. (10) I forgot myself.

## III. *Distinguish between reflexive and emphasizing pronouns in the following:*

(1) I made the box myself. (2) The millionaire gave himself a costly present. (3) The Princess herself was surprised. (4) You yourself are the best judge. (5) The pirates themselves walked the plank. (6) We built this house ourselves. (7) Alice pinched herself. (8) The Prime Minister himself introduced the bill. (9) They defeated themselves by their mean tricks. (10) You should do the work yourselves.

IV. Analyse I, 1-5; II, 1, 2, 3, 5, 7; III, 1, 2, 5, 7, 8.

## EXERCISES IN COMPOSITION

### I. *Use the following pronouns in complete sentences:*

- (a) *Interrogative*: Who? whom? which? what?
- (b) *Reflexive*: Myself, yourself, ourselves, themselves.
- (c) *Emphasising*: Himself, yourselves, herself.

### II. *Insert the correct pronoun in the following:*

(1) *Me* or *myself*. My father took my brother and — to the theatre. (2) *Who* or *whom*. — did you see with the King yesterday? (3) *You* or *yourself*. Your schoolfellows and — are cordially invited to the debate. (4) *Who* or *whom*. — seek ye, sirs? — is your prisoner? (5) *Him* or *himself*. The man made not the slightest effort for —. (6) *Who* or *whom*. — was talking to you a few moments ago? — will you follow?

**III. Insert the reflexive or emphasizing pronoun corresponding with the subject:**

(1) You — will take home the parcel. (2) He slipped and hurt —. (3) I found — in a meadow sprinkled with primroses. (4) The queen bee — was in the midst of the swarm. (5) I am — an authority on this subject. (6) Roger, the reaper, laid — down in the cow-house, and at once fell asleep. (7) "Lazy fellows," said Hercules to the waggoners, "get up and stir —." (8) The cabinet ministers — were puzzled at the situation.

**IV. Give sentences illustrating the meaning of the following pairs of words, as in Lesson 21, Exercise IV.**

(1) There, their. (2) Stationery, stationary. (3) Sow, sew. (4) Whether, weather. (5) Principal, principle. (6) Prophecy, prophesy. (7) Council, counsel. (8) Advise, advise. (9) Licence, license. (10) Popular, populous.

**V. Punctuate the following passage:**

Within the verge of the wood there were columbines looking more pale than red because they were so modest and had thought proper to seclude themselves anxiously from the sun there were wild geraniums too and a thousand white blossoms of the strawberry the trailing arbutus was not yet quite out of bloom but it hid its precious flowers under the last years withered forest leaves as carefully as a mother-bird hides its little young ones it knew I suppose how beautiful and sweet-scented they were

**VI. Write a composition on People you would like to be on a fine Spring Morning.** The following outline may be helpful:

(1) *Occupations to suit the Seasons.* How pleasant such an arrangement might be. Cold, wet, foggy days of winter for indoor life. Warm, sunny, invigorating days of spring for the open air. Renewed energy calls for bodily activity. (2) *On a fine Spring Morning.* Write down a list of all the people you would like to be on such a morning, and place them in the order of your preference. Select the first four on your list, and write a short paragraph about each of them. (3) *Conclusion.* Write a very brief paragraph



to form a suitable conclusion to your essay. One of the following ideas might be expanded: Spring not always here, and open air has disadvantages in our climate. Spring has its pleasures even for indoor workers. Do those people whom you have described appreciate their advantages? Perhaps they envy your sheltered existence.

Alternatives: (1) *First Signs of Spring*. (2) *A Country Walk in Spring*.

## Lesson 26

# THE ADJECTIVE

## KINDS OF ADJECTIVE

1. This ragged urchin took a beautiful red apple from his pocket.
2. Which pupil is the first in the class?
3. The two old women ate their frugal supper.
4. I have some butter.
5. Give me a few grapes.

I. KINDS OF ADJECTIVE. The first three sentences above contain examples of all the kinds of adjective that we have observed so far in the course of our lessons. Pick out the adjectives in these three sentences, and say what work they do.

The following kinds will be observed:

1. Descriptive, including adjectives of colour, as *ragged, beautiful, clever, old, frugal, red, brown, blue*.
2. Adjectives with special functions:
  - (a) Demonstrative, *this, that, these, those*.
  - (b) Possessive, *his, their, my, our, &c.*
  - (c) Interrogative, *which, what*.
  - (d) The Articles, *the* (Definite), *a* or *an* (Indefinite).
  - (e) Numerals, *two, thirty, first, fourth, &c.*

Sentences 4 and 5 contain examples of a kind of adjective that we have not yet observed. Pick out the adjectives in these two sentences. What do *some* and *few* tell us? *How much* butter, and *how many* grapes. They tell us something about the quantity or number. We will therefore call them *adjectives of quantity*. Do they tell us definitely *how much* and *how many*? No; they are *Indefinite Adjectives of Quantity*. Others of this kind are *any, much, little, enough, all, no, several*. We therefore add the following to our list above:

3. Adjectives of Quantity. A. Definite (Numerals).  
B. Indefinite.

III. PARSING. Representative adjectives from the first four examples at the head of this lesson are parsed thus:

*This*, demonstrative adjective, singular, limiting the noun *urchin*.

*Ragged*, descriptive adjective, limiting the noun *urchin*.

*A*, indefinite article, limiting the noun *apple*.

*His*, possessive adjective, 3rd person, singular, limiting the noun *pocket*.

*Which*, interrogative adjective, limiting the noun *pupil*.

*First*, numeral adjective, complement of the verb *is*.

*The*, definite article, limiting the noun *class*.

*Some*, indefinite adjective of quantity, limiting the noun *butter*.

## EXERCISES IN GRAMMAR

I. *Pick out the adjectives in the following sentences, and state (1) kind, (2) the noun limited:*

### ATALANTA'S RACE

(1) Atalanta was very beautiful. (2) She was the swiftest runner in all Greece. (3) All comers were defeated by her wonderful fleetness of foot. (4) Every defeated competitor was executed. (5) At last, one youth contrived a cunning plan. (6) This youth had obtained three golden



apples from Venus. (7) When his fair opponent passed him in the race, he cast one apple at her feet. (8) She stopped to pick up that glittering prize. (9) The same trick was successful on three occasions. (10) The wily youth was first at the goal. (11) Their marriage was celebrated with much splendour. (12) Unfortunately, the youth did not pay his promised thanks to Venus. (13) That angry goddess changed him and his peerless bride into a lion and a lioness.

## II. *Parse the adjectives in the following passage:*

### TOM CORDERY'S COTTAGE

It stood in a sort of defile, where a road, almost perpendicular, wound from the top of a steep, abrupt hill, crowned with a tuft of old Scottish firs, into a dingle of fern and wild brush-wood. A shallow, sunken stream oozed from the bank on one side, and after forming a rude channel across the road, sank into a deep, dark pool, half-hidden amongst the salallows. Behind these salallows, in a nook between them and the hill, rose the uncouth and shapeless cottage of Tom Cordery. It is a scene which hangs upon the eye and memory, striking, grand, almost sublime, and above all eminently foreign. No English painter would choose such a subject for an English landscape.

MARY MITFORD.

## III. *Analyse the sentences in Exercise I.*

### EXERCISES IN COMPOSITION

I. *Supply an adjective to each of the following nouns, expressing (a) an unfavourable quality, (b) a favourable quality, and say them in complete sentences. Do not use the words good or bad.*

Garden, child, woods, nose, pool, holiday, clothes, snow, lane, meadow.

II. *Expand the following sentences in any way you like. Pay particular regard to your choice of descriptive adjectives.*

*Example:* A man stood on the quay.

A short, sturdy, plainly-dressed man stood on the quay, gazing out to sea with watchful eyes.

(1) The moon rose in the sky. (2) An apple lay on a dish. (3) The daffodils stood in a vase. (4) The cows were wandering down the lane. (5) A crowd gathered round the boy. (6) The lady wore a rose. (7) The trees were hidden by a mist. (8) Butterflies fluttered. (9) Snow fell from the sky. (10) This haze means heat.

III. *Say the following sentences, using other adjectives of similar meaning for those printed in italics:*

(1) David Garrick was the most *famous* actor of his day. (2) A *sincere* friend is a treasure above price. (3) It was a *fortunate* thing for him that his plans were successful. (4) The squirrel is an *agile* creature. (5) The witness made a *false* statement to the judge. (6) At length we reached the summit of the hill, and surveyed a *peaceful*, smiling landscape. (7) Let the great world rage, we will stay here *safe* in our *quiet* dwellings. (8) A good income is *necessary* for a man who holds a high position. (9) Wisdom is more *precious* than rubies. (10) Wolsey was a *true* and *trusty* servant to his king.

IV. *Complete the following sentences by inserting the correct adjective.* Each pair of adjectives given in this exercise is similar, but not identical in meaning. We call such words **Synonyms**. The adjectives *careful* and *cautious* are examples of synonyms. Both imply that care is taken, but the latter word can be used only if some difficulty or danger faces the person who takes care.

(1) *Great, big.* Sir Thomas More was a — and a good man. The troopers of the Household Cavalry are all — men. (2) *Vast, huge.* The elephant is a — animal. The Atlantic Ocean is a — extent of water. (3) *Small, slight.* Mary has — hands and feet. Her figure is —. (4) *Humble, modest.* The parliament house is a very — building to serve so great a purpose. Everyone took Uriah Heep for a very — clerk. (5) *Ancient, antique.* The old man was a dealer in — furniture. The Greeks produced the finest sculpture of — times. (6) *Bold, brave.* He is a — youth to argue thus with his masters. This — boy has rescued



two persons from drowning. (7) *Proud, vain*. The mother was — of her clever son. The foolish crow was — enough to believe that she had a beautiful voice. (8) *Strong, powerful*. The doctor gave a — drug to his patient. R. L. Stevenson was not blessed with a — constitution.

V. *Express the following sentences in such a way that the adjective form is used in place of the words in italics:*

*Example:* Last winter was *unusually* severe.  
The severity of last winter was *unusual*.

(1) The nuts were *reddening* at the tips. (2) His personal character was beyond *reproach*. (3) The *warmth* of the sun was sufficient to be pleasant without being oppressive. (4) The *splendour* of his attire, no less than the *dignity* of his demeanour, attracted the attention of the courtiers. (5) The gnats gave us a great deal of *trouble*. (6) To the children their day in the hayfield was a great *delight*. (7) In August, if there are no *clouds* in the sky, the sun shines as fervently in the harvest-field as in Spain. (8) He had complete *confidence* in his ability to pass the examination. (9) The same book was used on two days in *succession*. (10) I cannot bear his *insolence*.

VI. *Write the narrative of an Interesting, Amusing, or Exciting Event in your Life.* If you have never experienced such an event, you may like to imagine one, but in this case you should select an incident which comes within the bounds of probability. The following outline is suggested:

(1) *Introduction*. State where, when, and in what circumstances the event occurred. (2) *The Narrative*. Give the details of the events in their natural order. The various facts should follow upon one another in such a way that the interest gradually increases. (3) *Conclusion*. A suitable sentence is required summing up the result or outcome of your experience.

*Alternatives.* (1) *Describe a Visit to a Museum or a Picture Gallery, writing your account in narrative form.* (2) *Describe a Birds'-nesting Incident.*

## Lesson 27

## MORE ABOUT ADJECTIVES

## COMPARISON—FORMATION

1. The school is a high building.
2. The Town Hall is higher than the school.
3. The church is the highest of the three.

I. COMPARISON OF ADJECTIVES. Note the adjective *high* in sentence 1. For what purpose is the adjective used in sentence 2? It is used in order to *compare* the Town Hall with the school; we say that the Town Hall is *higher*. In the third sentence, we compare the church with the two other buildings, and say that it is the *highest*. What endings do we have to add to the adjective in order to make these comparisons? The three forms *high*, *higher*, *highest* represent the three Degrees of Comparison.

*High* is the ordinary form of the adjective; it is said to be in the Positive Degree.

*Higher*, used when we *compare* one thing with another, is said to be in the Comparative Degree. To form this degree we add *-er* to the positive degree.

*Highest*, used when we say that one thing is above, or superior to, all the others, is said to be in the Superlative Degree. The word *superlative* means *raised above*. To form this degree we add *-est* to the positive degree.

Notice that we use the positive degree for one person or thing, the comparative for two, and the superlative for three or more.

## II. FORMATION OF THE DEGREES OF COMPARISON.

(a) The degrees of comparison of most adjectives are formed in the above manner.

(b) When, however, the adjective already ends in *-e*, we add only *-r* and *-st*:



*large, larger, largest,*  
*fine, finer, finest.*

(c) When the adjective ends in *-y*, we change the *-y* to *-i* before adding *-er* and *-est*:

*happy, happier, happiest,*  
*lazy, lazier, lasiest.*

(d) Adjectives of one syllable ending in a short vowel and one consonant, double the consonant before *-er* and *-est*:

*fat, fatter, fattest,*  
*hot, hotter, hottest.*

(e) All adjectives of three syllables, and many of two, are compared without an ending, by the use of the words *more* and *most*:

*beautiful, more beautiful, most beautiful,*  
*proper, more proper, most proper.*

(f) Some common adjectives are irregularly compared:

*good, better, best,*  
*bad, worse, worst.*

Can you think of some other examples of irregular comparison?

III. FORMATION OF ADJECTIVES. Form adjectives from the following words:

(1) joy, (2) water, (3) read, (4) king.

We get (1) joyful, (2) watery, (3) readable, (4) kingly.

What parts of speech are the original words?

*Remember these common ways of forming adjectives:*

- (a) From nouns by adding *-ful* or *-y* or *-ly*.
- (b) From verbs by adding *-able*.

We shall observe other methods later.

## EXERCISES IN GRAMMAR

I. *Compare the following adjectives:*

Shady, few, difficult, many, shy, mad, feeble, little, eager, old, far.

II. *Pick out the adjectives in the following sentences, and state the degree of each:*

(1) Sir Launcelot was braver than any other knight in Arthur's Court. (2) He was the strongest knight in the kingdom. (3) He rode into a forest deeper than any other he had seen. (4) A worse deed didst thou never for thyself. (5) This porter is more powerful than any other in the castle. (6) To succour the weak and poor is the highest form of chivalry. (7) Sir Kay was the most fatigued of the knights. (8) Guenevere was more beautiful than Vivien. (9) The Round Table was the most powerful institution in Britain. (10) Merlin was the most cunning of enchanters.

III. *Say what parts of speech the following words may be, and form one adjective from each:*

Beauty, break, cloud, pass, winter, drink, man, mood, thought, knight.

IV. *Analyse the sentences in Exercise II.*

## EXERCISES IN COMPOSITION

I. *Construct complete sentences containing the adjectives which you formed in Exercise III of the grammatical section.*II. *Recast the following sentences, substituting a comparative for a superlative, or a superlative for a comparative.*

*Example:* Sir Francis Drake was the most renowned sailor of Queen Elizabeth's days.

Sir Francis Drake was more renowned than any other sailor of Queen Elizabeth's days.



(1) Jim was the happiest boy in the school. (2) He wrote a longer letter to his mother than to anyone else. (3) None of the children were merrier than the poor boys from the Cripples' Home. (4) The King of England was at that time more powerful than any other European monarch. (5) Mary was the most untidy girl I ever met. (6) London is larger than any other city in the world. (7) You have done the most worthy deed that ever did knight in this world. (8) Sir Richard withdrew from the combat, for he was more grievously wounded than the others. (9) Near the bank was a little barge with many fair ladies in it, and among them sat one who was fairest of all.

### III. *Correct the errors in the following sentences:*

(1) Jason was the bravest of all the other warriors who sought for the Golden Fleece. (2) Orpheus was the sweetest singer of the two. (3) He was more famous than any singer of his time. (4) Which is the most fertile land, Belgium or France? (5) A range of low hills divided the country into two parts, of which the northern portion was the smallest. (6) Read the two last lines on this page. (7) The air of Paris is clearer than any city in England. (8) Which is the heavier of the three chairs?

IV. *Complete the following sentences by inserting the correct adjective.* The pairs given are similar but not identical in meaning.

(1) *Continuous, continual.* His scientific work was a source of — pleasure to him. His labour yesterday was — from early morning until late in the afternoon. (2) *Famous, notorious.* Rembrandt was a — Flemish artist. Jack Sheppard was a — thief. (3) *Long, lengthy.* It is a — road that has no turning. The statesman made a very — speech. (4) *Sensitive, sensible.* The boy is by no means a fool. He is — and clear-headed. The east wind has made my teeth —. (5) *Eminent, prominent.* Lord Macaulay was a — historian. The Public Library is a — building in our town. (6) *Quick, prompt.* The young prince was good-natured, but he had a — temper. The doctors gave — attention to the injured. (7) *Accurate, precise.* The — moment of the King's departure was

known only to a few people. A good watch keeps — time. (8) *Latest, last.* The little "Revenge" sank beneath the waves, and thus ended her — fight. Have you read the — book by this popular author?

V. Give adjectives meaning the opposite of the following, and use each pair in a complete sentence:

*Examples:* Good men do no bad works. More haste often means less speed.

Old, sweet, wise, long, rough, strong, bright, proud, awkward, dark, quick, high, idle, false.

VI. Express the following sentences in such a way that the adjective form is used in place of the words in italics, as in Exercise V of the last lesson:

(1) I passed along a lane through the *woods*. (2) Three elm trees grew in an open space covered with *grass* near the brook. (3) Their horizontal branches, *spread wide* on all sides, made them look like oaks. (4) I noticed the end of a branch which *projected* above my head. (5) This perch was *favoured* by a tree-pipit. (6) There he sang his song, full of *melody*. (7) The notes which formed the *conclusion* of his song were clear and sweet. (8) It was a great *delight* to me to sit and listen. (9) I revisited the spot on two days in *succession*, but there was *silence* in the wood. (10) Perhaps some accident had *disturbed* the bird's wild life.

VII. Write any of the following letters. Address, date, and suitable salutations and endings should be included. Care should be taken that the spacing of the body of the letter and of its various parts is regular and symmetrical. An envelope should be addressed in each case.

1. To a schoolfellow, making up a quarrel.
2. To a friend in a boarding-school, giving a brief account of your school life, and pointing out the differences between life in a day-school and life in a boarding-school.
3. To a friend on his or her birthday. You send a suitable present with your letter.
4. To your aunt, thanking her for an invitation to spend



your holidays with her, and saying what you hope to do in the course of your visit.

5. To your mother, written from your aunt's home, telling her how you are enjoying your holiday, and how you are spending your time.

6. To your father, written from your aunt's address, telling him the date on which you propose to return home, and suggesting that he should meet you on your arrival. Ask him to let you know of a suitable train.

7. To a lady whose window you have accidentally broken, offering an apology, and stating that you will make good the damage.

8. To the Sports Secretary of a neighbouring school, inviting him or her to send school representatives to run in the Visitors' Race at your annual athletic sports. Mention date and time of the sports, and state the number of the visitors' event.

VIII. *Address envelopes to a doctor, a clergyman, the Gas Company, a firm of local drapers, your Headmaster or Headmistress, a Member of Parliament, the Mayor of a borough.*

## Lesson 28

### VERSE COMPOSITION

*Read the following stanzas:*

LUCY GRAY

Oft I had heard of Lucy Gray:  
And, when I crossed the wild,  
I chanced to see at break of day  
The solitary child.

No mate, no comrade Lucy knew;  
She dwelt on a wide moor,  
—The sweetest thing that ever grew  
Beside a human door!

You yet may spy the fawn at play,  
 The hare upon the green;  
 But the sweet face of Lucy Gray  
 Will never more be seen. WORDSWORTH.

I. RHYTHM. The rest of this well-known ballad by William Wordsworth you will find in your poetry-books, or in any collection of the poet's works. Read the stanzas, beating time to the rhythm. You will notice that we have here a rhythm, with four beats in the first and third lines of each stanza, and three beats in the second and fourth lines.

Do you notice any peculiarities? In the first line of the first stanza the beat falls on the first syllable; in the same line of the other stanzas it falls on the second syllable.

Write out the three stanzas, marking the stressed and unstressed syllables, and dividing the lines into feet. Note the regularity of the rhythm.

II. RHYME. Describe the rhyme-plan alphabetically. You will notice that the first and third lines have end-rhymes, and the second and fourth. You have no doubt described the plan thus: *a b a b*.

## EXERCISES IN VERSE COMPOSITION

I. *Write or read each of the following as a stanza of four lines:*

1. A second time did Matthew stop; and fixing still his eye upon the eastern mountain-top, to me he made reply.
2. Lives of great men all remind us we can make our lives sublime, and, departing, leave behind us footprints on the sands of time.

II. *Each of the following is really four lines of verse, with the rhyme-plan a b a b, but the order of the words has been altered to the prose order. Write or read them as lines of verse.*

1. "To-night will be a stormy night. You must go to



the town; and, child, take a lantern to light your mother through the snow."

2. But still as the wind blew wilder, and as the night grew drearer, armed men rode adown the glen, their trampling sounded nearer.

3. We sat within the old farm-house, whose windows, looking o'er the bay, gave an easy entrance, night and day, to the sea-breeze, damp and cold.

4. The ever-changing Moon had traced her monthly round twelve times, when a startling sound was heard through the unfrequented Waste.

III. Give three rhymes for each of the following words:

Eat, fate, low, sight, brave, meet, bold, blame, last, share.

IV. Complete the following stanzas by adding suitable rhyming words. The rhyme-plan to be used is indicated alphabetically at the end of the lines.

1. It was many and many a year ago (a)  
     In a kingdom by the — (b)  
     That a maiden there lived whom you may — (a)  
     By the name of Annabel —. (b)
2. We buried him darkly at dead of — (a)  
     The sods with our bayonets — (b)  
     By the struggling moonbeam's misty — (a)  
     And the lanthorn dimly —. (b)
3. Waken, lords and ladies — (a)  
     The mist has left the mountain — (a)  
     Springlets in the dawn are steaming (b)  
     Diamonds in the brake are —. (b)
4. Ring out the old, ring in the — (a)  
     Ring, happy bells, across the — (b)  
     The year is going, let him — (b)  
     Ring out the false, ring in the —. (a)

V. Write in verse the three paragraphs given below,

*following the plan of rhythm and rhyme of the stanzas at the head of this lesson.*

Our three paragraphs represent another three stanzas of the same poem, expressed in the prose order of words and in prose language. Some words have been added to those of the verse form, others have been replaced by words of similar meaning, but for your guidance the rhymes have been left untouched.

1. The storm gathered and burst before its time: up and down roamed Lucy; many hills did she climb, but she never arrived at the town.

2. The unhappy parents went shouting far and wide all that night, but there was neither a sight nor a sound to act as a guide to them.

3. At daybreak they stood on a hill overlooking the moor, and from there they could see the wooden bridge within a furlong of the door of their cottage.

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## Lesson 29

### THE VERB

#### AGREEMENT WITH SUBJECT

1. The dog barks.
2. Dogs bark.
3. I speak quickly.
4. He speaks softly.

**I. NUMBER.** What is the difference between the subjects of sentences 1 and 2? One is in the singular number, and the other is in the plural. Does this make any difference to the verbs? Yes, you will notice a slight change. The verb in sentence 2 becomes plural to agree with its subject. We say that the verb agrees with its subject in number. Construct a few more sentences as further examples of such agreement.



II. PERSON. Now examine the subjects of sentences 3 and 4. What part of speech are they? What is the difference between them? One is a personal pronoun of the 1st person, and the other of the 3rd person. Does this make any difference to the verbs? Yes, the verbs change here according to the *person* of their subjects. We may say therefore that the verb agrees with its subject in person. Construct a few more sentences containing personal pronouns of various persons, and notice whether the verb always changes with the person of its subject. You will see that it does not always change, but you must remember that it always agrees with its subject in person.

III. COMPARISON OF ENGLISH WITH FRENCH. The agreement of verb and subject in number and person is more obvious in French than in English, for in French the verb almost always changes its ending with the person and number of its subject, while in English the change is not so frequent. We can generally tell the person and number of a French verb without looking at its subject. Compare the verb endings of the following French and English equivalents:

1st person singular,	<i>je parle</i>	<i>I speak</i>
2nd    "      "	<i>tu parles</i>	<i>thou speakest</i>
3rd    "      "	<i>il parle</i>	<i>he speaks</i>
1st person plural,	<i>nous parlons</i>	<i>we speak</i>
2nd    "      "	<i>vous parlez</i>	<i>you speak</i>
3rd    "      "	<i>ils parlent</i>	<i>they speak</i>

Remember that all nouns are in the third person.

IV. PUNCTUATION. The Semi-colon (;). Read the following passage, and see if you can deduce from it any rules for the use of the semi-colon:

The bleating of the lambs was faintly heard from the fields; the sparrow twittered about the thatched eaves and budding hedges; the robin threw a livelier note into his late querulous wintry strain; the lark, springing from

the bosom of the meadow, towered away into the bright fleecy cloud, pouring forth torrents of melody.

WASHINGTON IRVING.

1. **General Rule.** A semi-colon is a lengthened comma. It is used to indicate a pause in the reading, rather longer than the pause indicated by a comma.

2. **Particular Rule.** The semi-colon is used between sentences connected in sense with one another, and generally when a conjunction could be used in its place. For example, we should write: "A calm had followed the tempest, and the sky was now clear and bright." But if we omit the conjunction, we should write: "A calm had followed the tempest; the sky was now clear and bright."

## EXERCISES IN GRAMMAR

I. *Pick out the verbs in the following sentences, and state the person, number, and subject of each:*

- (1) I will tell you the story of Orpheus and Eurydice.  
 (2) Eurydice died. (3) Orpheus went down into the lower world after her. (4) "I will charm the heart of Pluto with my music." (5) "Then he will let my wife return to earth." (6) Pluto was enchanted with the wonderful music. (7) "She may return." (8) "Do not look behind you." (9) Orpheus went first on the upward journey. (10) At the opening, he looked back at Eurydice. (11) Then she faded away into the darkness.

II. *Analyse the sentences in the above exercise.*

## EXERCISES IN COMPOSITION

I. *Insert "is" or "are", "has" or "have", "do" or "does" in the following sentences:*

- (1) The shepherd and his dog — firm friends. (2) The two brothers — not live together now. (3) Old Martin, as well as his master, — overwhelmed with grief at the disaster. (4) This pair of boots — not belong to me. (5) A number of travellers — attacked and murdered.



(6) Side by side with each law — given some of the penalties for those who transgress it. (7) One of my numerous presents — from my uncle. (8) The dull, heavy clouds lead us to believe that snow or sleet — about to fall. (9) The congregation — well satisfied with the new organ. (10) Some people think that mathematics — a difficult subject.

II. *Read the following passage in the plural, as far as the sense will allow:*

"You have lived long in the world," said the King to the philosopher, "and you have visited many countries. Tell me whom you consider the happiest man living."

"The happiest man living is, in my opinion, a certain poor man who lives in a far city," replied the philosopher.

"Why do you say that?" asked the King.

"Because," replied the philosopher, "the man of whom I am speaking has worked hard all his life, has been content with little, has reared fine children, has served his city honourably, and has achieved a noble reputation."

III. *Write the following sentences in Direct Speech, that is to say, in the exact words of the speaker:*

*Example:* The King asked the philosopher whom he considered the happiest man living.

The King said to the philosopher: "Whom do you consider the happiest man living?"

Notice the use of the Colon (:) to introduce a direct quotation, and notice also the quotation marks.

(1) The lady said that she had forgotten her umbrella. (2) Your master will tell you that you have been idle. (3) His friends said that he would catch cold in the night air. (4) He replied that it would do him good. (5) He asked me if I would accompany him. (6) The juryman enquired if there was any date to the letter. (7) The judge replied that there was no date. (8) He told me that I could go as soon as I had finished my work. (9) Mr. Tupkins admitted that he was feeling decidedly cold. (10) Sergeant Buzfuz began by saying, that never, in the whole course of his professional experience, had he approached a case with feelings of such deep emotion.

IV. *Punctuate the following passages, inserting commas, semi-colons, colons, and quotation marks where necessary:*

(1) A tremendous storm gathered from the west thunder and rain and hail broke on the field of battle. (2) The people of Dartford made Wat Tyler their leader they joined arms with the people of Essex they advanced in a great company of poor men to Blackheath. (3) I replaced my hat on my head he put on his cap we both grasped hands and I then said aloud I thank God Doctor that I have been permitted to see you. (4) Cedric did not know that he looked like a young lord he did not know what a lord was. (5) I had many reasons for content in the first place I had no family I was an orphan and a bachelor neither wife nor child awaited me in France. (6) Look your worship said Sancho what we see there are not giants but windmills what seem to be their arms are their sails.

V. *Construct sentences clearly illustrating the difference in meaning between the following pairs of verbs:* Similar sentences have been supplied for you in Composition Exercise IV of Lessons 26 and 27, in connection with adjectival synonyms.

(1) Discover, invent. (2) Fly, flutter. (3) Disappear, vanish. (4) Bow, stoop. (5) Hold, keep. (6) Return, replace. (7) Copy, imitate. (8) Ask, demand. (9) Receive, accept. (10) Shine, sparkle.

VI. *Write a narrative about a Boy Scout's adventure with a bull, or about a Girl Guide's rescue of a kitten.* No outline is suggested here, for it is desired that you should be quite free to develop the story according to your personal inclination. The subject will, however, be discussed in class, and you will be asked to suggest various lines of development.

Before you begin to write your narrative, you should construct an outline; and when you have finished the story, you are required to invent a good title to suit the subject-matter. Take care that the events of your narrative are presented in their logical order, and do not use more words than are necessary for the clear narration of the events.



## Lesson 30

# THE VERB

### TENSE

1. I am writing to George.
2. I wrote three letters yesterday.
3. I shall write my essay to-morrow.

I. PRESENT, PAST, AND FUTURE. What are the actions expressed in the sentences above? The same action is expressed in each case, that of *writing*. What difference is indicated by the three forms of the verb? Sentence 1 describes an action which is taking place *now*, sentence 2 an action which is *past*, and sentence 3 one which will take place in the *future*. These different forms of the same verb show the time at which the action takes place. We call this *time* the *tense*, a word which comes from a Latin word meaning *time*, and we say that the three verbs are in the present, past, and future tense respectively. Can you give these three tenses in full?

	Present.	Past.	Future.
1st person singular	I write <i>or</i> I am writing	I wrote	I shall write
2nd person singular	You write <i>or</i> you are writing	You wrote	You will write
3rd person singular	He writes <i>or</i> he is writing	He wrote	He will write
1st person plural	We write <i>or</i> we are writing	We wrote	We shall write
2nd person plural	You write <i>or</i> you are writing	You wrote	You will write
3rd person plural	They write <i>or</i> they are writing	They wrote	They will write

II. AUXILIARIES. In the present tense above, we

could say *I write*, but *I am writing* is a better form of describing an action taking place now. Here we use the present tense of another verb, *to be*, with a part of the verb *to write*, to help in the formation of the present tense of the verb *to write*. What verbs do we use to help in the formation of the future tense?

Such verbs as these, which are used to *help* in the formation of tenses, are called **Auxiliary Verbs** (Latin *auxilium* = a help). The verb *to have* is used as an auxiliary to form past tenses, as *I have written*. The verbs *to be* and *to have* occur frequently in our speech, and also in French, because they are so much used as auxiliaries.

III. "SHALL" AND "WILL". We must distinguish carefully between these two auxiliaries. To express the idea of future time, we use *shall* for the 1st person, and *will* for the 2nd and 3rd persons. To express determination, we reverse the process, and use *will* for the 1st person, and *shall* for the 2nd and 3rd persons.

If you say *I will go*, you mean that you are determined to go, and the action may refer to the present time. If you say *I shall go*, you merely make a statement as to the future. The following table will give you the correct usage:

<i>Future Time.</i>			<i>Determination.</i>		
I shall	...	...	...	I will	
You will	...	...	...	You shall	
He will	...	...	...	He shall	
We shall	...	...	...	We will	
You will	...	...	...	You shall	
They will	...	...	...	They shall	

## EXERCISES IN GRAMMAR

1. *State the tense of the verbs in the sentences given in the first grammatical exercise of Lesson 29. State which are auxiliary verbs.*



II. *Pick out the verbs in the following passage, and state their tense and subject:*

### D'ARTAGNAN'S LETTER

A ray of light all at once broke upon the mind of the Host. "That letter is not lost," cried he.

"What!" said D'Artagnan.

"No, it has been stolen from you."

"Stolen! by whom?"

"By the gentleman who was here yesterday. He came down into the kitchen, where your doublet was. He remained there some time alone. I will lay a wager he has stolen it."

"Do you think so?" answered D'Artagnan.

"I tell you I am sure of it," continued the Host. "When I informed him that your lordship was a friend of M. de Tréville, he appeared very much disturbed, and asked me where that letter was."

"Then that's the man who has robbed me," replied D'Artagnan. "I will complain to M. de Tréville, and he will complain to the King."

ALEXANDRE DUMAS.

III. *Name the auxiliary verbs in Exercise II.*

### EXERCISES IN COMPOSITION

I. *Read the following passage, using the verbs (1) in the past tense, and (2) in the future tense:*

So the verdict is announced and received with a hearty cheer by the crew; and long before morning they run along the southern shore of the island, and feel their way into the bay. All eyes are eagerly fixed on the low, wooded hills which sleep in the moonlight, spangled by fire-flies with a million dancing stars; all nostrils drink greedily the fragrant air, which sweeps from the land, laden with the scent of a thousand flowers; all ears welcome the sounds which fill the tropic night with noisy life.

II. *Insert in the following sentences the correct form of the verbs:*

A. (1) *Saw or seen.* I — a blackbird in our garden,

where I had often — it before. (2) *Did* or *done*. No one has ever — what I — yesterday. (3) *Ran* or *run*. After he had — in the 100 yards' race, the young athlete — also in the quarter-mile. (4) *Began* or *begun*. The builder has — his operations on the new art gallery. He — the work yesterday.

B. (1) *Lay* or *laid*. I — down to rest in a shady nook. I — my book upon the soft turf at my side. (2) *Sat* or *set*. The maid — the plates upon the table, and then — down upon a chair. (3) *Rise* or *raise*. The stewards — quickly from their seats, and — their hands for silence.

C. (1) *Shall* or *will*. We hope that the flood — soon go down. We — be in a critical position if the boat cannot be found. (2) You — not harm the poor creature. I — not allow it. (3) If no one — save me, I — be drowned.

III. *Construct sentences clearly illustrating the difference in meaning between the following pairs of verbs:*

(1) Melt, thaw. (2) Excuse, pardon. (3) Respect, revere. (4) Terrify, bewilder. (5) Shake, shudder. (6) Glare, stare. (7) Look, notice. (8) Murn, mutter. (9) Listen, hear. (10) Awaken, arouse.

IV. *Change the following from Direct Speech to Indirect or Reported Speech:*

*Example:* The man said to me: "Where is your ticket?"  
The man asked me where my ticket was.

(1) Mary said: "I have received a letter from my aunt."  
(2) The traveller says: "Can I spend the night in this house?"  
(3) The umpire will say to you: "You can begin the game."  
(4) My father said to me: "You may choose your own birthday present."  
(5) The waggoner called to Hercules: "Come and help me out of my trouble."  
(6) Hercules replied: "Lay your shoulder to the wheel. I assure you that Heaven aids only those who endeavour to aid themselves."  
(7) "First," said Mr. Pickwick, "I wish to know what my friend and I have been brought here for."  
(8) "Must I tell him?" whispered the magistrate to Jinks.  
(9) "I think you had better do so," whispered Jinks to the magistrate.  
(10) "You have no-



thing on your mind that makes you fret, have you?" enquired Sam Weller of the fat boy.

V. *Express the following sentences in such a way that the verb form is used in place of the word printed in italics:*

*Example:* The goods were *apparently* in excellent condition.

The goods *appeared* to be in excellent condition.

- (1) The *meaning* of the passage was easy to grasp.
- (2) The police made a thorough *search* of the suspected house.
- (3) Men sheathed their swords for lack of *argument*.
- (4) His unexpected appearance filled me with *suspicion*.
- (5) The little troop of Arabs advanced towards us at a gallop, an elderly, grizzled man at their *head*.
- (6) Henry is not a *quarrelsome* person.
- (7) An earthquake in England is a very infrequent *occurrence*.
- (8) The public should be taught to regard the laws of their country with *respect*, if not with *reverence*.
- (9) I looked into the matter, but I could find no ground for her *complaints*.
- (10) Our library contains a wise *selection* of books.

VI. *Write the narrative of an Incident in the Old Testament which has interested you.* An outline is given here of an incident from the Book of Exodus, which might be entitled: "The Passage of the Red Sea".

- (1) *Departure of Israelites from Egypt.* In consequence of plagues, Pharaoh gives permission for Israelites to leave Egypt. Departure of the multitude led by Moses—flocks and herds—"Spoiling the Egyptians".
- (2) *Pursuit by Pharaoh's Host.* Pharaoh regrets loss of so many slaves—pursues with 600 chariots and many horsemen—troops overtake Israelites by side of Red Sea.
- (3) *Passage of the Red Sea.* Fear of Israelites—Moses promises help from God—lifts his rod—waters of sea roll back—Israelites pass over in safety.
- (4) *Fate of Egyptians.* Chariots and horsemen of Pharaoh follow into the midst of the sea—Moses stretches out his hand—waters roll back—every man of Egyptian host destroyed.

## Lesson 31

## THE VERB

## VOICE

1. Jack built the house.
2. The house was built by Jack.

I. EXAMINATION OF EXAMPLES. Analyse sentence 1. Notice that the verb takes an object, *the house*, and is therefore *transitive*. Is the meaning of sentence 2 different from that of sentence 1? No, it is the same idea expressed in a different way. Let us see what changes have been made.

1. The object *house* of sentence 1 has become the subject of sentence 2.

2. The verb has been altered by adding the auxiliary *was*.

3. *Jack*, the subject of sentence 1, now forms a phrase with the preposition *by*.

II. ACTIVE AND PASSIVE VOICE. The chief point is that the word *house* has become the subject, although it received the action of building. Names of things which receive the action are usually objects, but here the subject receives the action. When this happens, we say that the verb is in the **Passive Voice**, because *passive* means *receiving* or *suffering*. When the subject does the action, as in sentence 1, the verb is in the **Active Voice**; the word *active* means *doing* or *acting*.

Which of the two classes of verb, transitive or intransitive, can you turn into the passive voice? Obviously the transitive only, because, as intransitive verbs have no object, the change (1) indicated in Section I cannot take place.

III. DIRECT AND INDIRECT OBJECTS. Analyse the



statement: *We gave the beggar a shilling.* What did we give? A shilling. *Shilling*, therefore, is the *object*. But the action is done partly to the beggar, and thus we have two objects of one verb. We must distinguish carefully between them.

The shilling is the thing actually or *directly* given. We will therefore call it the *Direct Object*. The person who *indirectly* feels the action of giving is the beggar, although he himself was not the thing given. We will say that the beggar is the *Indirect Object*. Only a few verbs take two objects in this way. Notice that the Indirect Object usually precedes the Direct, as in French, e.g. *Il me donne le livre*, "he gives me the book".

When a sentence containing a Direct and an Indirect Object is turned into the passive, one of the objects (usually the *indirect*) becomes the subject, e.g. *The beggar was given a shilling.*

## EXERCISES IN GRAMMAR

I. *Pick out the verbs in the following sentences, and say whether they are active or passive.*

### THE RETURN OF PERSEPHONE

(1) Persephone was the beautiful daughter of the Earth Goddess. (2) She was carried off by Pluto. (3) He kept her in the lower world. (4) At last, her release was granted by the Gods. (5) One condition was made. (6) "Had she eaten any food during her stay underground?" (7) Unfortunately six small pomegranate seeds had been eaten by Persephone. (8) A month of each year must be spent in the lower world for each seed. (9) She was brought back to earth by Mercury. (10) A beautiful picture of her return has been painted by Lord Leighton

II. *Analyse the sentences in Exercise I.*

III. *Parse fully the verbs in Exercise I, sentences 2, 3, 6, 10.*

IV. *Name the direct and indirect objects in the following sentences:*

(1) The master asked Brown a question. (2) Dr. Fullerton has ordered my father a change of air. (3) The waiter brought him a cup of coffee. (4) Mary offered her brother a chocolate. (5) My uncle has sent me a cricket bat.

V. *Turn the above sentences into the passive voice.*

### EXERCISES IN COMPOSITION

I. *In the following sentences, change the verbs in the active voice into the passive, and those in the passive voice into the active:*

(1) I frightened you. (2) Not a word was spoken by the two friends. (3) The lowlands were all drowned by floods, and the highlands blasted by fire. (4) The orchestral music was greatly enjoyed by a large audience. (5) True friendship destroys envy. (6) The gardens were illuminated by countless coloured lanterns. (7) Is a boaster ever respected by a brave man? (8) He was lulled to rest by the motion of the boat. (9) The waves sprinkled us with foam. (10) Lord Nelson defeated the combined fleets of France and Spain off Cape Trafalgar. (11) Will the fields be covered with snow in the morning? (12) Will the police discover the culprit?

II. *Read the following passage, putting the verbs in the present tense:*

The death of Lord Nelson was felt in England as something more than a public calamity. Men started at the intelligence and turned pale. An object of our admiration and affection was suddenly taken from us, and it seemed as if we had never known how deeply we loved and revered him. So perfectly, indeed, did he perform his part, that the maritime war, after the battle of Trafalgar, was considered at an end; the fleets of the enemy were not merely defeated but destroyed.



III. *Form verbs from the following nouns and adjectives, and use them in complete sentences:*

Real, knee, strong, white, low, clean, dear, spark, assassin.

IV. *Write a composition on the Proverb: "A Stitch in Time Saves Nine".* The following outline is suggested:

- (1) *The Proverb.* Give the meaning of the proverb.
- (2) *Its Application.* Show how the idea may be applied in various directions: coat of paint to woodwork—repair to a machine—support for a young tree.
- (3) *An Illustration.* Tell a short story, true or imaginary, as an illustration of the proverb.

*Alternatives. Write a Composition on one of the following Proverbs: (1) "Don't Count your Chickens before they are Hatched"; (2) "A Friend in Need is a Friend Indeed".*

## Lesson 32

# THE VERB

## MOOD

1. The boy goes to school.
2. Which boy will go to school?
3. Go at once.
4. I wish to go.

I. EXAMINATION OF EXAMPLES. Let us examine sentences 1, 2, and 3. What kind of sentence is each of them? You will no doubt say that:

- (1) makes a statement,
- (2) asks a question,
- (3) gives a command.

The same verb, *go*, is used in each of these sentences, but its action is expressed in three different ways. We give the name Mood (Latin *modus*, a way or manner) to the different ways in which the action of a verb can be expressed.

II. INDICATIVE AND IMPERATIVE MOOD. When the verb *states a fact* or *asks a question*, as in sentences 1 and 2, we say that it is in the Indicative Mood, (Latin *indicare*, to point out).

When the verb expresses a command, as in sentence 3, we say that it is in the Imperative Mood, (Latin *imperare*, to command).

Give some further examples of the use of these moods.

III. FINITE VERBS. The verbs in the first three sentences are *limited* in certain ways. Can you suggest any of these ways? There are three: (1) in *number*, (2) in *person*, (3) in *time* or *tense*. Such verbs we call Finite Verbs (Latin, *finis*, an end or limit). The forms of such verbs are liable to alteration according to these limitations, as *he goes*, *they go* (number); *I go*, *he goes* (person); *I go*, *I went* (tense). Give further examples of such alterations, using other verbs.

IV. INFINITIVE MOOD. Now examine the verb *to go* in sentence 4. Here we have a form of the verb used without any reference to person, number, or tense. It is not limited at all, so we call it an Infinitive Verb, and its mood is said to be the Infinitive Mood.

When we wish to refer to a verb, we usually mention its infinitive form, as, for example, if we ask the question: "Do you know the present tense of the French verb *parler*, to speak?"

A verb in the Infinitive Mood is equivalent to a noun, and can be used as the subject or object of a sentence. It is used as object of the verb *wish* in sentence 4 of our examples. In the sentence "To err is human", it is used as the subject of the verb *is*.



Give a few sentences containing examples of the Infinitive Mood.

There is still another mood, the consideration of which we will leave until a future lesson.

V. PARSING. The verbs in sentence 2 of the examples given in the last lesson, and of sentences 3 and 4 of the examples of this lesson, should be parsed thus:

*Was built*, verb, transitive, passive voice, indicative mood, past tense, agreeing with its subject *house*.

*Go*, verb, intransitive, imperative mood, agreeing with its subject *you* (understood).

*To go*, verb, intransitive, infinitive mood, used as object of the verb *wish*.

## EXERCISES IN GRAMMAR

I. *Pick out the verbs in the following passage, and state the mood of each:*

Are you poor? Then thank God and take courage; for he intends to give you a chance to make something of yourself. Wealth would perhaps have spoilt you for all useful purposes. Do you lack education? Remember that education, like some other things, does not consist in the multitude of things a man possesses. What can you do? That is the question that settles the business for you.

J. G. HOLLAND.

II. *Parse the following verbs in the first four lines of Exercise I:*

Thank, intends, to make, do lack, remember.

## EXERCISES IN COMPOSITION

I. *In the following passage, turn all the examples of direct speech into indirect, and vice-versa:*

I was in a shop one day buying trinkets, when a lady entered and asked the shopkeeper if he had any ostrich

feathers for sale. The man replied that he had some very fine feathers, and produced one for the lady's inspection. I said to the man: "Is not that feather made of whale-bone?" He stared at me, and confessed that it was; and he was going to show me a real ostrich feather. "No occasion," I said, "I have seen plenty of them in Cape Colony."

*II. Make the following long sentence clearer and brighter by dividing it into several sentences of varying length:*

When he was old enough to walk out with his nurse, dragging a small waggon and wearing a short white skirt, and a big white hat set back on his curly yellow hair, he was so handsome and strong and rosy that he attracted everyone's attention, and the nurse would come home and tell his mamma stories of the ladies who had stopped their carriages to look at and speak to him, and of how pleased they were when he talked to them in his cheerful little way, as if he had known them always. F. H. BURNETT.

*III. Three suggestions for short narratives are given below. Select one of them, and discuss its possibilities in class. Write an outline, giving the theme or heading of each of your proposed paragraphs. Then write your narrative, and when you have finished it, invent a good title.*

1. Harry and his sister Molly have lost their pet dog—Punch and Judy show in street—Dog Toby recognizes the children—leaps out of the box towards them—it is their lost pet—showman angry but afraid of the police, for he had stolen the dog—joy of Harry and his sister and the dog.

2. Imagine that you are a sailor whose ship has been wrecked on a desert island. The whole crew has perished except yourself. The waves have cast you up exhausted on a sandy shore. You awake in the morning aroused by the heat of the sun. Describe your first day on the desert island.

3. Great rivalry existed between the inhabitants of two neighbouring villages. If one had a flower-show, the other must have a finer one. Similarly a ball, a charity



bazaar. One village started a volunteer fire-brigade, the other immediately did the same—eager exercise and drill but no fire. One night, alarm came to each that Farmer Giles's hayrick, midway between them, was on fire—great excitement—rapid turn-out of manual engines. The two parties reached fire at same time—altercation—"This is our fire." Neither side will give way—both parties begin to pump—each more active in showering water over the other than in putting out fire—all wet to the skin—hayrick burns itself out.

### Lesson 33

## FIGURES OF SPEECH

### SIMILE AND METAPHOR

1. On the island stood a giant, as tall as a mountain.
2. Blue were her eyes as the fairy flax,  
Her cheeks like the dawn of day.
3. The golden sea spreads its mirror beneath the golden skies.
4. A light broke in upon my brain.

I. COMPARISONS. Pick out any phrases in sentences 1 and 2 which seem to you to be particularly vivid and expressive. No doubt you will mention those which compare a *giant* to a *mountain*, a *girl's eyes* to *fairy flax*, and her *cheeks* to the *dawn of day*.

Comparisons of persons or things of one class with those of another class are Figures of Speech. We admire the rock for its firmness, the ox for its strength, the deer for its speed; and when we wish to call attention to like qualities in a man, we compare him with these animals, and we say that a man is *as firm as a rock*, *as strong as an ox*, or *as speedy as a deer*.

Another word for *figure* is *image*; these figures of

speech conjure up in our minds images which it is particularly desired should be impressed upon us. A pictorial illustration presents an image which would take a long time to describe, and a verbal illustration serves a very similar purpose. Moreover, if the latter is natural and well-chosen, it adds beauty and vividness both to prose and poetry.

II. METAPHOR AND SIMILE. Read sentences 3 and 4. Here also we have comparisons. The *sea* and the *sky* are not made of *gold*; the writer means that they *shine like gold* under the light of the sun. Similarly, the sea has no *mirror*; we mean that its surface *reflects like a mirror*. Explain similarly the comparisons in sentence 4.

We see therefore that two kinds of comparison are illustrated in this lesson:

1. Where the comparison is expressly stated, as in sentences 1 and 2; in this case the words *like* or *as* must be used. This is called a *Simile*.

2. Where the comparison is implied, as in sentences 3 and 4, and in this case the words *like* or *as* are not used. This is called a *Metaphor*.

*Similes* and *metaphors* abound in our everyday speech; and in our literature many beautiful examples are to be found. Search in your prose and poetry books for five examples of each.

## EXERCISES IN COMPOSITION

I. *Give ten similes commonly used in everyday speech.*

*Examples:* Her voice is as clear as a bell. His face turned as white as a sheet.

II. *Give ten similar metaphors.*

*Examples:* She has golden hair. His face lit up with pleasure.



III. *Change all the metaphors used in Exercise II into similes.*

IV. *Give figures of speech which will apply to any of the following:*

A kind man; a patient woman; a generous boy; a busy girl; a cunning boy; a wise ruler; a gentle girl; a graceful lady.

V. *Use each of the following words in a metaphor:*

*Example:* He gave me a *black* look.

Keen, cold, silver, lip, face, shoulder, horses, run, frown, clothe.

VI. *Explain the comparison implied in the following:*

(1) Sweet, smiling village, loveliest of the plain. (2) The stranger came with iron hand. (3) Sail forth bravely on the sea of life. (4) On her cheek an autumn flush deeply ripened. (5) The violets enamelled the short, dewy grass. (6) The waves leap over the half-submerged rock. (7) He picked up the large, brown fan of a horse-chestnut leaf. (8) The soul of Jonathan was knit unto the soul of David. (9) There was a rosy, healthy freshness in his tanned skin. (10) The daffodils were dancing in the breeze. (11) I chatter over stony ways, in little sharps and trebles. (12) At last I stood upon the crown of the hill.

VII. *Complete the following sentences, supplying a suitable simile:*

(1) The snow glitters like — in the sunshine. (2) The sea was as smooth as —. (3) The cloud sailed over the sky like —. (4) I will sit as quiet as —. (5) The wind moans like —. (6) The water-lilies lie like — on the surface of the lake. (7) The quality of mercy is not strain'd; it droppeth as —. (8) I wandered lonely as —, that floats on high o'er vales and hills. (9) Thunder rolled like —. (10) We entered a forest, gloomy as —.

VIII. *Write a description of an imaginary picture under any one of the following titles: Toil, Happiness, Curiosity.*

Subjects for composition such as these are sometimes set to art students, who are required to express their ideas with the help of their brushes and colours. A subject such as "Mischief", for example, might be represented by one student as a pair of puppies tearing to pieces the contents of a lady's work-basket; by another as two little children shaking a plum tree to bring down the ripe fruit. A more ambitious student might depict the scene from Shakespeare's *Twelfth Night*, where Sir Toby Belch and his companions, half-hidden behind an arbour, watch the unfortunate Malvolio pick up the mock love-letter, which they have purposely left in his path.

You are required to compose your picture in a similar manner, but your tools are, of course, your pen and your words.

**Alternatives.** (1) *Describe any picture which appeals to you.* (2) *Describe a picture which will be placed before you.*

## Lesson 34

### THE PARTICIPLES

1. John was admiring the view.
2. I saw John admiring the view.
3. He had an admiring audience.
4. That window was broken yesterday.
5. The window, broken by a stone, let in the air.
6. The glazier mended the broken pane.

#### I. FUNCTION OF PARTICIPLES.

What word comes in each of the first three sentences? How is it used in each case?

In sentence 1, it forms part of the verb *was admiring*. What kind of verb is *was*? An auxiliary.

In sentence 2, it limits John, and also takes an object, *the view*. It therefore acts as an adjective and as a verb.



In sentence 3, it limits the noun *audience*, and is therefore an *adjective*.

What word comes in each of sentences 4, 5, 6? How is it used?

In sentence 4, it forms part of the verb, with the auxiliary *was*.

In sentence 5, it limits *window*, and as it is followed by the phrase *by a stone*, it expresses a past action. It here does the work of adjective and verb.

In sentence 6, it limits the noun *pane*, and is an *adjective*.

We can therefore distinguish three uses of the words *admiring* and *broken*, and similar words.

1. *As a verb with an auxiliary.*
2. *Partly as adjective, and partly as verb.*
3. *As adjective only.*

Because these words share, or participate in, the work of adjective and verb, they are called Participles.

## II. THE PRESENT PARTICIPLE.

What does *admiring* tell us? That something is going on, or being done, at the time. We therefore call this the Present Participle.

It is always formed by adding *-ing* to the verb, e.g. *fighting*, *waiting*, &c.

## III. THE PAST PARTICIPLE.

*Broken* tells us that something has or had been done in the past. It is therefore the Past Participle. It ends in *-en* or *-n*, e.g. *beat-en*, *blow-n*; in *-ed*, *-d*, *-t*, e.g. *hanged*, *laid*, *wept*.

[There are other forms of the participle, which will be examined later.]

An adjectival phrase beginning with a participle, as *broken by a stone* in sentence 5, is called a participial phrase.

## EXERCISES IN GRAMMAR

I. *Pick out the participles in the following sentences, say whether present or past, and explain their use:*

## THE BED OF PROCRUSTES

(1) Theseus, armed with a brazen club, was travelling to Athens. (2) Descending the vale of Cephissus, he met a smiling man, dressed in richly woven garments. (3) Welcoming Theseus, Procrustes invited him to his castle, perched on the hill-side. (4) He offered a groaning table and a renowned bed, spread with costly rugs. (5) This bed was made to fit a towering giant or a deformed dwarf. (6) Warned by a trembling old man, Theseus discovered the secret of the accommodating bed. (7) Short men were stretched, and tall men were cut short. (8) Then Theseus, lifting his club, slew the frightened Procrustes. (9) Glittering gold and sparkling gems were found in the haunted castle. (10) The scheming robber had stolen them from his tortured victims.

II. *Do the same with the following passage:*

## THE DUEL ON THE SANDS

Cloaks and doublets are tossed off, the men placed, the rapiers measured hilt and point; Sir Richard and St. Leger place themselves right and left of the combatants, facing each other, the points of their drawn swords on the sand. Cary and the Spaniard stand for a moment quite upright, their sword-arms stretched straight before them, holding the long rapier horizontally, the left hand clutching the dagger close to their breasts. So they stand, eye to eye, with clenched teeth and pale, crushed lips; . . . St. Leger can hear his own heart beating; Sir Richard is praying inwardly that no life may be lost.

KINGSLEY, *Westward Ho!*

III. *Analyse the sentences in Exercise I.*



## EXERCISES IN COMPOSITION

I. *Use the present and past participles of the following verbs in complete sentences:*

Draw, fall, grow, lead, spend, take, wear, teach, sing, creep.

II. *Join the following sentences by turning one of them into a participial phrase beginning with a present participle:*

(1) We look through the window. We perceive the roofs of neighbouring houses thick with snow. (2) He turned southwards. He feared to penetrate into the icy wilderness of the north. (3) He politely raised his cap. He offered to carry the old lady's parcel. (4) The gentleman took the boy by the hand. He welcomed him to his home. (5) I grumbled at my hard lot. I entered a temple, and there I beheld a poor cripple. (6) The captain called up all hands. He issued quick, sharp orders. (7) Nero wagged his tail. He looked wistfully in his master's face. (8) I saw a black cat sitting on one of the lower branches. It was expectantly licking its chops. (9) Little Molly stood at the shop window. She gazed at the lovely things displayed in it. (10) At our front door there stood two elms. They leaned their branches towards each other. They formed a glorious arch of green.

III. *Join the following sentences in a similar manner, but introduce your participial phrase with a past participle.*

(1) The house was constructed of logs. It was a long, low building. (2) The poor wretch lay perfectly still. He was overcome with horror. (3) The vessels of Columbus pursued their uncertain course over the uncharted ocean. They were now delayed by calms. They were now driven in fury before the raging tempest. (4) The rebels seek safety in houses, in caves and behind trees. They had been overwhelmed by greater numbers. (5) Lieutenant Brown of the grenadiers carried the wounded general in his arms to the rear. Lieutenant Brown was aided by an

officer of artillery who ran to join him. (6) One small room was the home of the old cobbler. The room was half-sunk beneath the level of the street. (7) The horse-man wore a short coat over his armour. The coat was gaily embroidered with a green tree on a gold ground. (8) The nail was driven deep into the soft deal of the plank. The nail had been filed to a sharp point.

IV. *Express by single words the phrases or sentences printed in italics:*

- (1) There is a pleasure in the woods *which have no paths.*
- (2) We admired the *glow which spread over the sky when the sun went down.*
- (3) He displayed courage *beyond the usual.*
- (4) Your handwriting is quite *unable to be read.*
- (5) He is the secretary of our club, *and he gives his services without financial reward.*
- (6) The Pilgrim Fathers *made up their minds* to leave their native land.
- (7) Excess of any kind is *likely to cause injury* to health.
- (8) Your behaviour is *open to objection.*
- (9) The two boys *are suitable persons to receive consideration* for the vacant scholarship.
- (10) The old man has hair *as white as snow* and a face *tanned by exposure to the sun.*

V. *Explain in your own words what is meant by the following proverbs. Which of them contain metaphors?*

1. A bird in the hand is worth two in the bush.
2. A friend in need is a friend indeed.
3. Too many cooks spoil the broth.
4. Silence gives consent.
5. More haste, less speed.
6. Do not count your chickens before they are hatched.
7. He laughs loudest who laughs last.
8. Still waters run deep.

VI. *Write an account of your Annual Athletic Sports.* The editor of your school magazine has asked you to write this description for publication. He does not want a list of the events and their results; that will be supplied by the recorders. What he requires is a bright and lively *impression* of the day. He wants you to tell what you *felt* as well as what you *saw*. The following outline is suggested:



(1) *Introduction.* The weather—state of the field—the onlookers; mention any important visitors—describe the gay scene on the field. (2) *Sports Arrangements.* Careful organization—smoothness and precision shown in the various departments—congratulations to the organizer. (3) *The Events.* Give no details, but describe the most striking performances of the day. (4) *Conclusion.* Presentation of awards—close of the day—success of the Sports.

*Alternatives.* If a description of the Sports does not appeal to you, write a similar account of any other school function, such as your Prize Day, Swimming Gala, Christmas Entertainment.

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## Lesson 35

### THE PARTICIPLES: SPELLING

Many of the difficulties in English spelling occur in the formation of participles. The following simple rules will help you to avoid mistakes.

1. *Verbs ending in one consonant preceded by a short accented vowel sound* double the consonant in forming the participles.

Băt, batting, batted; nöd, nodding; blöt, blotted.

*N.B.*—This also applies to other parts of speech formed similarly, e.g. *drum, drummer.*

2. *In similar words when the vowel sound is long, the final consonant is not doubled.*

Beāt, beating; repaīr, repaired; (steām, steāmer).

3. *When the vowel sound is not accented, the consonant is not doubled.*

Älter, ältering; bēnefit, bēnefited; (gārden, gārdener).

4. *Words ending in one -l* double it in forming the participles and other parts of speech.

Shovel, shovelling; equal, equalled; (jewel, jeweller)

5. *Verbs ending in -e* usually drop the -e in forming the present participle, because -ing begins with a vowel.

Care, caring; bore, boring.

6. *Verbs ending in -y preceded by a consonant* change the -y to -i in forming the past participle.

Try, tried; envy, envied.

*N.B.*—These verbs keep the -y in forming the present participle, so that two -i's will not come together, e.g. trying, envying.

7. *Verbs ending in -y preceded by a vowel* keep the -y.

Betray, betrayed.

*Exceptions:* lay, laid; pay, paid; say, said; &c.

## EXERCISES

I. *Form the present and past participles of the following verbs, and use them in sentences:*

Begin, float, rival, move, reply, clap, visit, model, delay, meet, hit, repeat, occur, debate, open, rebel, carry, use.

II. *Form parts of speech other than participles from the following words, and use them in sentences:*

Sin, speak, beggar, travel, tyrant, value, bury, coy, day, creep.

III. *The following proverbial sayings all contain figures of speech in the nature of metaphors. Explain their meaning in your own words.*



1. To look for a needle in a bundle of hay.
2. To make a mountain out of a mole-hill.
3. To burn the candle at both ends.
4. To let the cat out of the bag.
5. To make a cat's paw of a person.
6. To put in a nut-shell.
7. To make hay while the sun shines.
8. To look a gift horse in the mouth.
9. To have an axe to grind.
10. To be a dog in the manger.

IV. Give any proverbs that you know, other than those mentioned in Composition Exercise V of last lesson.

V. Give further examples, if you know any, of the form of humour illustrated in the following:

It is said that an Irish speaker at a meeting once began as follows: "Ladies and gentlemen, I am indeed sorry, when I look around me, to see so many absent faces, with which I used to shake hands."

We call such an unfortunate remark an "Irish Bull". Our speaker managed to crowd two samples into his few words.

VI. Explain what is wrong with the following argument:

No cats have two tails;  
A dog is no cat;  
Therefore a dog has two tails.

VII. Punctuate the following passage:

An Irish witness was being examined in connection with a case which concerned long-continued poultry-stealing the prosecuting counsel could get nothing from him in the shape of evidence until he asked angrily will you swear Pat Flannigan on your oath that Rory Mulvaney has never to your knowledge stolen chickens this was too severe a test for Pats conscience well your honour I would hardly like to swear on my oath he said but I do know that if I was a chicken and Rory about Id roost high

VIII. *Write out any humorous anecdote that you know.* Bear in mind that a story is not less humorous for being expressed in well-chosen words, and in clear, smooth sentences.

*Alternative. Describe a humorous incident in a book which you have recently read.*

## Lesson 36

### ADVERBS

#### DEGREE—INTERROGATION—COMPARISON

1. His car brought him here quickly yesterday.
2. The sky is very dark.
3. The rain fell rather heavily.
4. My house is quite near the church.
5. When will you come?

I. REVISION—TIME, PLACE, MANNER. Analyse sentence 1. What work is done in the sentence by the words *here*, *quickly*, and *yesterday* respectively? What part of speech are they?

In Lesson 11, we learnt:

(1) that words which tell us *how*, *when*, or *where* an action is done are called Adverbs;

(2) that adverbs limit the verbs with which they are used.

Adverbs which tell us *how* an action is done are called Adverbs of Manner; those which tell us *where* the action is done are called Adverbs of Place; and those which tell *when* are called Adverbs of Time.

We also learnt that many adverbs are formed from adjectives by adding *-ly*, as *wise*, *wisely*; *safe*, *safely*. You should note, however:

- (1) that adjectives ending in *-y* change the *-y* into



-i before adding -ly, as *gay, gaily; merry, merrily*;  
 (2) that all words ending in -ly are not adverbs.  
*Cowardly* and *friendly*, for example, are adjectives;  
*folly* and *lily* are nouns.

II. ADVERBS OF DEGREE. All adverbs limit, but there are some which do not limit verbs. Let us observe a few examples of this class.

Analyse sentence 2. We find that *very dark* is the complement of the verb *is*. What work is done by the word *very*? It limits the adjective *dark*, telling us *how* dark, that is to say, the degree or amount of darkness.

Analyse sentence 3. We find that *rather heavily* limits the verb *fell*, telling us *how* the rain fell. It is therefore an adverbial expression. What work is done by the word *rather*? It limits the adverb *heavily*, telling us *how* heavily, that is to say, the degree of heaviness with which the rain fell.

Analyse sentence 4. What does the word *quite* tell us? It tells us *how* near the house is to the church—the degree of nearness. What part of speech is *near*? As it shows the relation between the word *church* and the rest of the sentence, it is a *preposition*. The word *quite* therefore limits a preposition in this sentence.

We have thus discovered that the words *very*, *rather*, and *quite* limit an adjective, an adverb, and a preposition respectively; and that they tell us the degree in each case. Because they tell us *how*, they are adverbs; but they differ from ordinary adverbs because they do not limit verbs. As they tell us the *degree*, we call them Adverbs of Degree.

*Note.*—Remember that the word *not* is described as the Adverb of Negation. *Yes* and *no* are also adverbs, although they are really independent words, separated from the rest of their sentence by commas.

III. INTERROGATIVE ADVERBS. What kind of sentence is the fifth example? What work does the word *when* do? It asks a question about the verb

*will come.* Hence, as it refers to a verb, it is an *adverb*, and as it asks a question, it may be called an *Interrogative Adverb*. Give some other adverbs of this kind.

IV. COMPARISON OF ADVERBS. Most adverbs are compared like adjectives. Look up Lesson 27 for the comparison of adjectives.

*Note:* (1) Those adverbs formed by adding *-ly* to an adjective form their comparative and superlative by prefixing *more* and *most* respectively, as *quickly*, *more quickly*, *most quickly*.

(2) Most adverbs of one syllable add *-er* and *-est*, as *near*, *nearer*, *nearest*.

V. PARSING. The adverbs in sentences 1, 2, and 3 at the head of this lesson should be parsed thus:

*Here*, adverb of place, limiting the verb *brought*.

*Quickly*, adverb of manner, limiting the verb *brought*.

*Yesterday*, adverb of time, limiting the verb *brought*.

*Very*, adverb of degree, limiting the adjective *dark*.

*Rather*, adverb of degree, limiting the adverb *heavily*.

*Heavily*, adverb of manner, limiting the verb *fell*.

## EXERCISES IN GRAMMAR

I. *Pick out the adverbs and adverb phrase, in the following sentences, state their kind and the words limited:*

### THE TEST MATCH

(1) Gilligan bowled extremely fast, breaking sharply from the off. (2) He took two wickets immediately. (3) Tate bowled too accurately at the other end. (4) The South African wickets fell very rapidly. (5) Why did they collapse so feebly? (6) Pace and accuracy were too much for them. (7) Soon they were all ignominiously dismissed for a very small total. (8) The English team did much better in their innings. (9) They almost reached 400, scoring far more quickly than their opponents. (10) When and where will the next match be played? (11) It takes place at Lord's, on June 11th, in the presence of the King.



II. *Give the comparative and superlative of the following adverbs:*

Late, wisely, far, well, thickly, much, badly, ill, little, pleasantly.

III. *Analyse the sentences in Exercise I.*

## EXERCISES IN COMPOSITION

I. *Use in complete sentences the following adverbs of degree, limiting adjectives, prepositions, or other adverbs:*

Almost, quite, very, too, somewhat, partly, wholly, so, undoubtedly, far.

II. *Construct sentences illustrating the difference in meaning between the following pairs of adverbs:*

Prudently, cautiously; exceedingly, excessively; wisely, warily; aside, apart; quickly, promptly; strictly, severely; apparently, evidently; truly, sincerely.

III. *The first word in each of the following pairs is a noun; the second is an adverb. Construct bright and expressive sentences introducing each pair, with the noun used as subject, limited in any way you like.*

(1) Children, merrily. (2) Kate, wistfully. (3) Mother, sympathetically. (4) Flock, swiftly. (5) Surface, intently. (6) Wind, directly. (7) King, perfectly. (8) Mist, completely. (9) Deer, again. (10) Furrows, freshly.

IV. *Use the following words in sentences, first as adjectives, then as adverbs:*

Hard, near, long, deep, late, high, early, ill, much, fast.

V. *Give sentences in which the following adverbs are used in the comparative:*

Often, loudly, near, quickly, little.

*Do the same with these adverbs in the superlative:*

Far, swiftly, fast, well.

VI. *Express the following sentences in such a way that the adverb form is used in place of the word printed in italics.*

*Example:* He made a *courteous* reply to my question.  
He replied *courteously* to my question.

(1) John made a *frank* confession of his faults. (2) The chairman expressed his *cordial* agreement with his committee. (3) My brother's arrival was a *pleasant* surprise to me. (4) We wrote an essay on a subject given out on a *previous* occasion. (5) I have a *clear* recollection of the terrible storm which occurred last winter. (6) We were asked to attend the hospital every *day*. (7) The dog gave an *uneasy* look in my direction. (8) Your attitude towards me has always been very *kind* and *considerate*. (9) William Thackeray lived in this house in *former* days. (10) Where love is, there is *happiness*.

VII. *Write a composition on your Favourite Flower.* Beauty is the leading theme of your subject, and it should be reflected in your composition. Select with care your epithets, and seek for words which fully express your feelings and ideas. Remember that the use of simile and metaphor, if not forced, will give grace to your essay. The following outline is suggested:

(1) *Flowers in general.* Are you fond of flowers? Mention a few which you like best, and find a suitable epithet for each. (2) *Your Favourite.* Mention the flower, and give a description of its appearance. Do not enter into botanical details. (3) *The Home of the Flower.* Say where it is found, if a wild flower; or how it is grown, if cultivated. (4) *Reasons for Choice.* Explain why the flower is your favourite.

VIII. *William Wordsworth expressed his feelings on the subject of his favourite flower in the following stanza:*



Pansies, Lilies, Kingcups, Daisies,  
 Let them live upon their praises;  
 Long as there's a sun that sets,  
 Primroses will have their glory;  
 Long as there are violets  
 They will have a place in story.  
 There's a flower that shall be mine;  
 'Tis the little Celandine.

*You may make a similar attempt, if you feel that you would really like to do so.*

Alternative Essays. (1) *Your Favourite Animal.*  
 (2) *Your Favourite Bird.*

## Lesson 37

# PREPOSITIONS AND ADVERBS

1. He fell over the cliff.
2. The vase fell over.

I. PREPOSITIONS. Analyse sentence 1. *Over the cliff* tells us where he fell, and is therefore an *adverbial phrase*. What work does the word *over* do in the sentence? It shows the relation between the noun *cliff* and the rest of the sentence, and it is therefore a *preposition*. We learnt in Lesson 13 that a preposition is a word used with a noun or pronoun to show the relation between it and the rest of the sentence; and that it forms, with its noun or pronoun, a phrase, adverbial or adjectival.

The preposition is said to govern the noun or pronoun with which it is used, and to govern it in the object form. This makes no difference to the form of the noun, but it affects that of the pronoun. For example, we say *to me*, *of him*, *with whom*, and not

to *I*, of *he*, with *who*. The object form must be used after all prepositions.

Notice that we cannot omit the word *over* from sentence 1 without spoiling the sense. *He fell the cliff* does not make sense.

II. ADVERBS. Analyse sentence 2. What is the work of the word *over* in this sentence? It limits the verb *fell*, telling us where the vase fell, and it is therefore an *adverb*. The adverb *over* in sentence 2 can be distinguished from the preposition *over* in two further ways: (a) it does not govern a noun or pronoun; (b) it can be omitted from the sentence without spoiling the sense.

III. THE SAME WORD USED AS DIFFERENT PARTS OF SPEECH. Thus, in our two examples, we have the word *over* used as a preposition and as an adverb. Note that parts of speech are not labels which the same words always carry; *they are names used to represent the work which words do in a sentence*. You will find that many of our words can be used at different times as different parts of speech. Hence, before you can say what part of speech a word is, you must always ask yourself: "What work is the word doing now in this sentence?"

IV. PARSING. The word *over* in sentence 1 should be parsed thus:

*Over*, preposition used with the noun *cliff* to form an adverbial phrase limiting the verb *fell*.

### EXERCISES IN GRAMMAR

I. *Distinguish between prepositions and adverbs in the following sentences. In the case of prepositions, explain the use of the phrases; and in the case of adverbs, state the word limited:*

(1) Put on your hat. (2) The country beyond the river is beautiful. (3) The rain came down in torrents. (4) Jack



and Jill went up the hill. (5) Jack fell down and broke his crown. (6) And Jill came tumbling after. (7) The cow jumped over the moon. (8) The dish ran away with the spoon. (9) Run along quickly. (10) I have read this book before. (11) Along the bank the rushes grow. (12) And every shepherd tells his tale under the hawthorn in the dale.

II. *Do the same with the following passage:*

THE OLD MARGATE HOY

I hate these scrubbed shoots, thrusting out their starved foliage from between the horrid fissures of dusty rocks, which the amateur calls "verdure to the edge of the sea". I require woods, and they show me stunted coppices. I cry out for the water-brooks, and pant for fresh streams and inland murmurs. I cannot stand all day on the naked beach, watching the capricious hues of the sea, changing like the colours of a dying mullet. I am tired of looking out at the windows of this island prison. I would fain retire into the interior of my cage. While I gaze upon the sea, I want to be on it, over it, across it. It binds me with chains, as of iron. My thoughts are abroad. There is no home for me here.

CHARLES LAMB.

III. *Analyse the sentences of Exercise I.*

EXERCISES IN COMPOSITION

I. *Complete the following sentences by inserting the correct preposition:*

(1) No sooner had the clerk set eyes — the pile of papers, than he set — work to study their contents. (2) The traveller arrived — Canada yesterday. He will arrive — Montreal next week. (3) The old lady took the stranger — a burglar. He took — himself to give an explanation of his presence in the house. (4) The unfortunate man fell — thieves. The patient fell — a deep sleep. (5) A face looked — at the window. The house looked — the park. I will look — the lost book. (6) A tall, elderly man walked — the room. He walked about — the room.

(7) The natives live — fear of their masters. We live  
our labour. (8) The young man succeeded — a vast  
estate. After many attempts, the inventor succeeded —  
his experiments.

II. Construct sentences containing the following phrases:

(1) Abide by; enter upon; different from; difficulty in; enquire into; trust to; secure against; sensible of; see through; quick at. (2) Quarrel with; quarrel between; disappointed with; disappointed in; run into; run through; see about; see into; warn of; warn against; proceed with; proceed to; proceed from.

III. Use the following words in sentences, first as prepositions, and then as adverbs:

Down, inside, along, past, by, since, before, near, round

IV. Use the following words in sentences, first as verbs, and then as nouns:

Needs, flock, round, sink, ride, sail, spring, talk, master, taste.

V. Recast the following sentences, improving them by changing the position of the preposition, and making any other necessary changes. Our ear remembers best the word which it hears last. It is therefore necessary to take care that our sentences have a good firm ending. For this reason, we should generally avoid the use of a preposition at the end of a sentence, if we find it possible to do so. Instead of saying, *He is not a person I can repose any confidence in*, say *He is not a person in whom I can repose any confidence*.

(1) This is the house which I live in. (2) That was the poorest speech I have ever listened to. (3) A preposition is a weak word to end a sentence with. (4) This is the hotel which I advise you to go to. (5) Gladstone is the statesman I have referred to. (6) Have you the book I spoke to you about? (7) At last the news arrived which we had been waiting for. (8) We are provided with a field to play football in. (9) The park-keeper is not a



person that we can trifle with. (10) What was the malady that Livingstone died of?

VI. *Express the following sentences in at least two further different ways, either by varying or expanding words and phrases, or by changing their position in the sentence. Say which form of the sentence you like best.*

*Example:* The sparrow builds its nest under any projection or shelter about the house.

The sparrow finds a projection or shelter about the house, and under it she builds her nest.

There is no place about the house where the sparrow will not build—under the eaves, on the roofs, wherever there is a projection or shelter.

(1) In the chair sat an old Chinaman with a fan in his hand. (2) The boat was propelled by a long, single oar, worked by a boatman standing up in the stern. (3) A lamp on the table filled the little room with a warm glow. (4) Outside the circle of light a woman crept about in the shadow. (5) A fierce sea-fight at Sluys gave the English the command of the channel. (6) Edward suddenly decided to land at La Hogue in Normandy. (7) The English archers formed wings to each body of men-at-arms. (8) Below the English position there lay a valley. (9) The evening sun shone full in the faces of the French archers. (10) No cavalry charge availed against the fast and deadly English arrows.

VII. *Imagine that you are Hubert Longshaft, an English archer who was present at the battle of Crecy (1346). You tell your friends the story of the battle.*

Begin: "You want me to tell you a tale. Well, sit down and I will tell you how we beat the French at Crecy. . . ."

You should read up the subject from your history books, but here are a few facts:

(1) *Introduction.* King Edward III claimed French crown—crossed Channel, having gained command of sea (Sluys)—met French at Crecy, August 26th, 1346. (2) *Battle opens.* French archers beaten back by superior

archery of English. (3) *Main attack*: Charges of French knights defeated by our archers—our men-at-arms advance and rout the enemy—Black Prince wins his spurs. (4) *Result*. Military—English advance to siege of Calais. Social—triumph of the common people over the feudal knight.

Alternatives. (1) *Hob o' the Dene*, a follower of Wat Tyler (1381), describes to his grandchildren the death of his leader at the hands of the Lord Mayor of London. (2) *Nat Leigh*, on board Sir Francis Drake's ship, the "*Golden Hind*", writes a letter to his mother on the evening of the defeat of the Spanish Armada (1588), giving an account of the day.

## Lesson 38

### MORE ABOUT CONJUNCTIONS

#### I. AND, BUT.

We have seen, in Lesson 16, that the most common conjunctions joining words and sentences are *and* and *but*, the latter being used when a contrast or change in idea is expressed. There are, of course, many other conjunctions, some of which you have already used in your compositions.

#### II. WHO, WHICH.

Consider the sentences: We saw the actor. He played Shylock. We might use *and* to join these two sentences: *We saw the actor and he played Shylock*, but this is clumsy. You will probably suggest that the pronoun *who* is a better connective to use. *We saw the actor who played Shylock*. In similar sentences *which* is used for things, not persons; e.g. *I have found the sheep which was lost*.

That is sometimes used instead of *which*; e.g. *This*



*is the house that Jack built.* Remember that *who* = *and he*, and *which* = *and it*.

Remember that these three words, *who*, *which*, *that*, are not conjunctions, but *connective* or *relative pronouns*.

### III. WHEN, WHERE, BECAUSE.

How would you join the sentences: I had finished my work. I went home. If you use *and*, you do not bring out the *time* connection between these statements. It is better to say: *When I had finished my work, I went home.* Notice that in this case the conjunction comes before the first statement, instead of between the two.

Consider the two statements: We saw the place. Gray was buried there. You might say: *We saw the place and Gray was buried there*, but this does not connect the word *place* closely with the second sentence. This is better: *We saw the place where Gray was buried.* In this case *where* = *and there*.

What is the connection between the following statements? I cannot go out. I have a bad cold. The second one tells us the *reason* for the first. This connection should be expressed by the word *because* or *as*; e.g. *I cannot go out, because (as) I have a bad cold.*

### IV. PAIRS OF CONJUNCTIONS.

Both . . . and. Sometimes, to add force to the joining power of *and*, we prefix the word *both*; e.g. *Both Chatterton and Keats died young.*

Either . . . or. *Either George or Henry has the book.*

Notice the convenience of the word *either* here. Without it, we should have to say: *George has the book, or Henry has the book.* Remember that:

(1) *Either* used as a conjunction must be followed by *or*.

(2) These words connect only *two* things or persons.

(3) The verb must be singular, because only *one* of the two persons or things is being considered at a time.

Consider the sentences: You are not right. I am not right. Can you put these two statements into one? Use the conjunctions *neither . . . nor*. *Neither you nor I am right.*

Notice that the verb is singular, and agrees in *person* with *the nearer* of the two subjects, for the sake of sound, as it would be strange to say: *I is right* or *I are right*. The construction is, however, so ugly that we avoid it by saying: *You are not right and neither am I.*

#### V. OTHER CONJUNCTIONS.

There are other conjunctions, too numerous to mention. You can always recognize a conjunction, however, because it joins words and sentences.

VI. PARSING. In parsing a conjunction, it is sufficient to say what it joins together; e.g. *Where*, conjunction, joining the sentences "We saw the place", "Gray was buried there".

### EXERCISES IN GRAMMAR

I. *Pick out the conjunctions and connective pronouns in the following sentences, and give the original sentences as they were before being joined together:*

- (1) Midas was a king who lived long ago in Greece.
- (2) He had neither a musical ear nor a wise head.
- (3) Both Apollo, the sun-god, and Pan, the god of the woods, were great musicians.
- (4) A contest was arranged, near the palace where Midas lived.
- (5) Either Pan or Apollo was sure to win the prize.
- (6) Pan played on a flute made of the reeds which grew by the river.
- (7) After he had finished, Apollo came forward.
- (8) As he played on his lyre, all the people wept for joy, and crowned him with the laurel wreath of victory.
- (9) But Midas said that he preferred Pan's music.
- (10) Because the King was so foolish, Apollo changed his ears to ass's ears.
- (11) Midas ordered



his barber to make a wig to cover his ears, and swore him to secrecy. (12) The poor barber was so worried by the secret that he dug a deep hole in the ground, and whispered into it: "King Midas has ass's ears." (13) Soon a thicket of reeds grew over the place, and when the wind blew through them, they whispered the King's secret. (14) Then all the people knew that Apollo had punished King Midas.

## II. Do the same in the following passage:

### ARIEL'S FREEDOM

Before Prospero left the island, he dismissed Ariel from his service, to the great joy of the lively little spirit, who, although he had been a faithful servant to his master, was always longing to enjoy his liberty.

"My quaint Ariel," said Prospero, when he made him free, "I shall miss you, yet you shall have your freedom."

"Thank you, my dear master," said Ariel, "but give me leave to attend your ship home with prosperous gales, before you bid farewell to the assistance of your faithful spirit; and then, when I am free, how merrily shall I live."

LAMB, *Tales from Shakespeare*.

## III. Analyse sentences 2, 3, 4, 5, 6, 9 in Exercise I.

### EXERCISES IN COMPOSITION

I. *Combine the following sentences by using a suitable conjunction or connective pronoun.* Select conjunctions which really bring out the relation between the sentences.

- (1) The chestnut is proud — the lilac is pretty, the poplar is gentle and tall, — the plane tree is kind to the poor dull city. I love him best of all.
- (2) I met my uncle. He presented me with a shilling.
- (3) The gardener started work. He had finished his breakfast.
- (4) My sister is an artist. You met her last evening.
- (5) I go to farm-houses. I am known at these farm-houses. I go to buy butter and eggs.
- (6) I know the man. You are referring to this man.
- (7) I knew that

my father was at home. I saw his hat and coat in the hall. (8) He gladly left the uncomfortable inn. He had passed the night there. (9) The boy is not fond of music. His sister is not fond of music. (10) The sun was shining brightly. The day was cold.

II. *Combine the following sentences by any method which is both neat and suitable:*

(1) The vicar came out to receive us. His wife came out also. (2) We entered a room. The room was large and well-lighted. (3) There sat a dog. The dog had eyes as large as saucers. (4) Alice turned to her sister. Her sister is named Rose. (5) King Harold made a gallant stand. It saved the English from flight. (6) John is not too tall. John is not too short. John looks clean and cheerful. He has no prominent features. (7) One evening Lord Disraeli was hastening homeward. He had been driving with a party of friends. He was hastening homeward to keep an engagement. (8) The carriage came tearing down the road. The carriage had four horses. A young policeman ordered the driver to stop. (9) I am no orator. Brutus is an orator. I am a plain blunt man. I love my friend. You know me all to be so. (10) I had always been poor. I had never complained of my lot. I had never murmured against the will of heaven.

III. *Combine the following sentences by using the conjunctions "than" or "as", and omitting one of the predicates.*

*Example:* I am strong. He is stronger.  
He is stronger than I.

(1) I am tall. She is taller. (2) I like you. I like them better. (3) He rode well. No man in the army rode as well. (4) We are tall and heavy. Their men are taller and heavier. (5) She was to be praised for the care of the patient. You are more to be praised. (6) We are young. They are younger. (7) John knows us. He knows them better. (8) They are happy. No one can be happier. (9) They are fond of cake. We are as fond of cake. (10) The cook likes them. She likes you better.



IV. *Improve upon the following passage, removing the awkward rhythm or flow, due to the short detached sentences and to their lack of variety:*

I remained alone in the palace. At the approach of evening, I opened the door of the first room. I entered the room. I found in it a mansion like paradise. The mansion had a garden. In it were green trees. They were loaded with ripe fruits. They abounded with singing birds. They were watered by copious streams. I wandered among the trees. I scented the fragrance of the flowers. I listened to the warbling of the birds.

V. *Rewrite the following long sentence, making it brighter and clearer by dividing it into sentences of varying length:*

How long Tom's friend the keeper would have continued to wink at this den of live game, none can say, because when the roof fell in, during the deep snow of last winter, the overseer, to whom Tom applied to repair the damage, decided that the walls would never bear another.

VI. *Simplicity.* Do not use long and unusual words, when short and common ones will serve your purpose just as well. Avoid above all anything in the nature of affectation. Simplicity is always a mark of good taste.

Mr. John Galsworthy provides us with a good example:

"Stretching herself with feline grace, and emitting those sounds immemorably connected with satisfaction, Grimalkin lay on a rug whose neatly variegated pattern spoke eloquently of the Orient and all the wonders of the Arabian Nights."

Mr. Galsworthy expresses this in simple language: "The cat lay on the mat."

*Use simpler words for those printed in italics in the following sentences:*

(1) This is the *domiciliary edifice* erected by John. (2) He fled *precipitately*. (3) None but the *courageous* deserve the *beauteous*. (4) The maid *transported* a chair from one room to the other. (5) The firemen *extinguished the conflagra-*

tion. (6) My *medical adviser* recommended a change of air. (7) John rose from his bed and *performed his ablutions*. (8) Our garden-party was successful in spite of the *unfortunate climatic conditions*. (9) We must *exercise continual vigilance*. (10) I was unable to *ascertain* what had *transpired*. (11) *Perform your task with the utmost celerity*.

VII. *Imagine that you are Ben Jonson, the Shakespearean poet and friend of William Shakespeare. It is the 24th of April, 1616, the day after Shakespeare's death, and you sit down to make an entry in your diary, lamenting his decease and giving a short account of his life. Here are a few biographical facts on which you can base your note:*

(1) *Childhood*. Born 1564, son of a merchant of Stratford-on-Avon — educated at Grammar School there. (2) *Early Days*. Married at age of 18 to Anne Hathaway — left wife 4 years later to join company of actors in London — as actor he acquired his wonderful knowledge of stage effect. (3) *Manhood*. 22 years in London — began to write plays for his company — work attracted powerful patrons — plays acted before Queen Elizabeth; some perhaps written for her court entertainments — Shakespeare amassed wealth as part owner of Globe Theatre. (4) *Return to Stratford*. 1597, bought small estate in Stratford — settled there 1604 — still wrote plays ("King Lear", "Tempest"). Died 1616, aged 52, and buried at Stratford. (5) *His Work*. Mention plays most frequently read and acted — a genius, greatest of all dramatists and poets — predict that plays will delight people of all nations and all times.

*Alternatives. Write in a similar manner a short account of the life of (1) Sir Walter Scott, (2) Charles Dickens, or (3) any author whose work you have read during the year.*





